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PRO *and* CON

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My dear Miss Howard:

When an Art Supervisor of twenty elementary schools in conservative New England discovers that THE AMERICAN DANCER is of great educational value—that is news. It is good news. It is the kind of news that ought to be broadcast all over the land. And believe me, I am doing my utmost. I cannot understand why it has not been discovered before. Let me explain further.

Jaques Dalcrose, while being essentially a musician and a music teacher, recognized the close relationship of the Dance with Music. My beliefs are similar to his and, like him, I have great faith in them. I think of Art as being the name of a large and versatile family. Believing this, I am forced to consider all phases of Art as being related—as they are in reality. And this is the story of how THE AMERICAN DANCER proved to be a gift from the gods.

I mounted and framed some of the large photographs which, as you know, are artistic masterpieces in themselves. Such line! Such balance! Such movement! I took them into a fifth grade where I had been trying to teach the basic principles of design. Three weeks before I had had a difficult time with these very principles. I supposed that the diagrams of lines, circles, squares, dots, etc., were not interesting enough. And so, in an effort to make the lesson more interesting, I showed the photographs in which the dancers had made good use of every known design principle. The children were interested immediately. That was the beginning. Such intense, eager little faces I had never seen in a classroom before. They picked out one photograph to study; it was that of Catherine Littlefield and Alexis Dolinoff. When asked why they had taken that one from all the other lovely ones, one high voice could be heard distinctly above the others: "Because the lady looks so pretty and fluffy like a good fairy, and I bet she could fly—almost." So for twenty minutes we studied the "fluffy fairy" and at the end

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PROMINENT DANCE STUDIOS

• **PRO and CON . . .**

of the alloted time the picture was put out of sight and the children drew individual memory drawings emphasizing the lines of action. If Catherine and Alexis could have seen the thirty-five interpretations! But by three-thirty that afternoon there was not a child in the class who could not explain every principle.

The seed had been sown. Three weeks later when I again visited that room I was met at the door and told that they had a surprise for me and would I please sit down for a few minutes. Down I sat—not knowing what to expect. A little boy stood before me and offered an explanation. "Last time," he said, "we had a good time and we learned sumpthin'. An' you told us that if we looked at any picture long enough and thought hard enough we could make believe we were walking into that picture and we'd maybe hear music or see flowers growing or other people or somethin'. Well, three weeks was an awful long time to wait until you came again. So some of us that wanted to came in school noontimes before Miss H——— got here and we played we were walking into pictures. Then Judy got the idea that she could walk into a record on the victorola. But Raymond said why couldn't we walk into a picture and play in there and hear music on account of sometimes you go to the movies and see a picture of a brook only but they play music anyway. So we did. We were doing the Battle of Bunker Hill and the Parade of the Wooden Soldiers was playing and Miss H——— walked in and caught us. She wasn't mad a bit. She said if we wanted to, this afternoon we could show you somethin' else we were doing." The class had been studying about wheat and the first finding of it in Egypt. Two of the girls had made up interpretive dances about it and one of the boys had found a record for it. The girls have a graceful and ACTIVE picture of the information they had gained from their geography books, but the INSPIRATION—the important part—had been obtained from THE AMERICAN DANCER! !

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Really, Miss Howard, I don't know to whom all the credit belongs, but if you would be kind enough to distribute it in the proper places it might help to make a few people just a little bit happier than they were before I wrote this letter.

Sincerely yours,
Alice M. Barnes, Taftville, Conn.

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Dear Señorita Howard:

In reading the May and June issues of your splendid Magazine THE AMERICAN DANCER, I noted the well-written article by Senorita G. Virginia Gollatz, of Pasadena, Cal., entitled "Giving Social Dancing its Rightful Recognition." I am fully pleased with her viewpoints.

Will you be so good as to allow me to make an observation with respect to the vernacular dance of Cuba, the Danzon?

This charming dance has an exclusive syncopated rhythm and is danced in a reduced floorspace, about the size of an open handkerchief. The motion comes from the knees, not the hips; the steps are quite short, easy and few. The girl and the boy stand about three feet apart. Occasionally and just for a moment, the muchacho holds in his right, the left-hand of the señorita.

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there is no person who can learn to dance or sing by taking a correspondence course.

What you in the States know as Rumba is a caricature or very bad adaptation of the fascinating Danzon. The moving pictures Senorita Gollatz took in Havana of the real Cuban dances are very valuable. . . . In foreign countries there is a foolish tendency to destroy the vernacular dances, such as the Tango, Jarabe Tapatio (Mexican dance), Danzon, etc., under the pretext of modernizing or adapting these dances to the Anglo-Saxon temperament, and the results, logically, are ambiguous and hybrid dances. For example, the Swing Bolero: they affirm it a combination of a Bolero bass and Rumba treble. Bolero is a Spanish dance and Rumba, a Cuban dance. I wonder why they thought the English speaking people could not interpret those dances. Surely it is not difficult for any person who loves music and the dance to learn to dance the Tango and the Danzon (Rumba and Son).

Now, the words Moroccos and Marimabas are wrong. The correct names are Maharaca and Marimba. The marimba is the national piano of Guatemala.

In my opinion it is not necessary that Señorita Golatz go to South America. Right here in Mexico City she may take her moving pictures of the Tango the Uruguayan-Argentine gauchose used to dance. At the present time the best exponent of this dance here is Senor Manuel M. Rosales. And she could also watch the dance of the Mexicans, the authentic Jarabe Tapatio.

Permit me to congratulate you, Señorita Howard, on your admirable magazine, and on the wonderful cooperation of the talented and hermosa Señorita Albertina Vitak. I like her discreet comments. May I suggest her linda photograph appear again in her column, "Reseña de los Eventos de Baile."

The Mexican Observer,
City of Mexico, D. F.

My dear Miss Howard:

Please renew my subscription to your wonderful magazine and send me the June and July issues, which I was unable to obtain. I like and admire your magazine so very much that I do not want to be without those two copies, if it is possible to get them.

I have written to you before for information and have found you so courteous and well-informed that I venture to ask something again. Could you tell me the name of David Lichine's (Ballet Russe de Monte Carlo) first wife?

Also, I should like to know if there is any connection between Leonard and Walter Ware, who write so charmingly in your magazine?

Thanking you for your kindness, and wishing you continued success with THE AMERICAN DANCER, I am

Sincerely yours,
Marguerite Starr, Canaan, N. H.

(Editor's Note: David Lichine's first wife was Lubov Rostova. She is still with the Ballet Russe.

For the benefit of other readers who might be wondering, Leonard and Walter Ware are brothers and just as charming in person.)

•

Dear Miss Howard:

I have been reading the AMERICAN DANCER for several years and I enjoy every article in it, but I think it is about time a young dancing teacher wrote what she thinks about teaching dancing. I have read several articles saying the young teacher does not know how to handle children, and that after several months of teaching the youngsters, she usually sends them to another teacher for perfection.

Before I go into this any deeper I would like to explain that I have been taking ballet ever since I was four years old and I am twenty now. That makes exactly sixteen years of study and yet the older teachers think that a girl eighteen or twenty is not capable of teaching properly. I would like to know why not. We young teachers love to teach and love dancing just as much as anybody else. Who would be left to carry on teaching if we didn't start now to get our experience as teachers. I think it is worse to see a teacher who is not capable, or I should say, not physically fit, teaching than a young man or woman who is in fine physical form. Let me explain what I mean by this.

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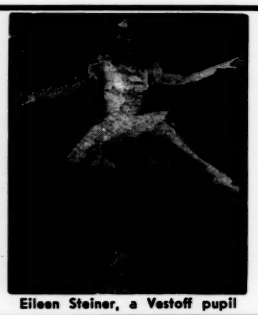
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• **PRO and CON . . .**

the class. But, do you think that the pupil is getting the dancing or training from that teacher? Of course not.

Now don't think that I am down on anybody, but I think from now on why not give the young teachers a break? After all we want to teach just as much as anybody else.

Sincerely,
Mrs. Hunter, Churchill, Pa.

•

Dear Miss Howard:

Just a friendly "Hello" from Canada to you and our neighbor readers of THE AMERICAN DANCER Magazine. I look forward so much to all the wonderful articles every month—they are always so interesting and beneficial and it is so thrilling to read about the successes of the different teachers and entertainers whom we have had the pleasure of meeting personally at the Normal Schools and Conventions.

Our Canadian members are in far the minority over our American members, so I suppose we should really write more often and let you know that we Canadians are every bit as enthusiastic in the work of trying to make better dancers, and in the success of such a worthwhile magazine.

I am looking forward to the Convention in Washington again this year as it will no doubt be, as it always is, such a grand event both socially and educationally. . . . With every success to our AMERICAN DANCER and best wishes for a bigger and even better Convention than ever.

Sincerely,
Marguerite E. Walsh, Galt, Ont.

•

Dear Miss Howard:

I have just received your letter calling attention to my expired subscription and asking how I like the magazine.

It is extremely interesting to me. I've been dance conscious only a year and didn't know until a few months ago that such a publication as yours existed. So it is all new and so far (four months) I've read every word, advertisements included; I've purchased merchandise from two of them.

My only claim on the dance world is that I've been taking lessons in tap for a year; starting at an age (37) when most folks stop. I've made it my hobby; hope to get into the "passable amateur" class. I wonder how long that will take.

I get a lot of fun out of your serial "A Dancer's Diary."

Enclosed find a money order for $2.50 for renewal of my subscription.

Otto L. Pike, Barceloneta, Puerto Rico.

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OCTOBER
1937

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THE DE MARCOS—Now appearing in the Empire Room of the Palmer House, Chicago.

At right—
ROSEMARY SHAWN
From the Chicago production of Joseph and His Brother
—Photo by Bloom

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The American
DANCER

Editor ▪ RUTH ELEANOR HOWARD ▪ *Publisher*

ANN MILLER Dances with *Ginger Rogers*

by WINIFRED CULLUM

DOES a young dancer, if good enough, have a better chance than ever before to win a part in a screen musical?

Ann Miller, eighteen, enthusiastically answers, "Yes."

She has already appeared briefly in RKO's *New Faces of 1937*, doing a fast novelty tap down a runway. Her current film is *Stage Door* with Katherine Hepburn and Ginger Rogers. Gregory LaCava, the director, has written the lines of her part around her personality, giving Ann a sparkling light comedy role and a dance number.

Ann cannot keep her feet quiet when she hears a dance tune played, never has been able to since she was a child. Her mother brought her to Hollywood at sixteen from Houston, Texas, having planned a career as a singing and dancing entertainer for her gifted daughter.

"Was your Mother on the stage?"

"No. Mother wanted with all her heart to go on the stage but was not allowed to even consider it. That is why she is so wonderful to me. She has taught me to dance and sing ever since I can remember."

"Does the ballet interest you?" I could imagine Ann's slim figure like quicksilver doing *pirouettes* and *entrechat quarte*.

"Only as I've studied it for grace and poise."

She is of the modern school, I thought, prefering the latest Ginger Rogers routine to the classical. Looking at her slim height (she weighs about a hundred and fourteen and is five feet, five inches tall) I smiled as I inquired if she worried about her diet.

Her dazzling smile shone, the brown eyes sparkled with mirth. "No. Dancing keeps me slim. Sometimes I rehearse from four to ten hours a day."

Such a drilling would keep anyone's weight down, I reflected, wondering what it would do to me if I tried it.

"Have you any special hobby?"

"I like to draw portraits."

"I remember hearing that you are quite skilled in catching a likeness."

"Well, I don't know," Ann's smile was that of a child being embarrassed by praise. "I like to ride and swim when I have time."

"Was it a surprise to you to be offered a contract so quickly?"

"Yes. It was funny. I had been in Hollywood two years. Then I was offered a chance to dance in a San Francisco night club. I did not want to go, for fear of losing contact with picture people."

But she and her mother had almost starved in Hollywood. Ann had won a first prize on a guest artist program at the Orpheum Theatre, Los Angeles. When the theatre manager signed her for two weeks' engagement it seemed that she had her foot on the first rung of the ladder to success. But more discouragement followed. She was given a contract in a Hollywood night club but nothing came of that, either. Next she won a role in a stage musical but the show only ran two weeks, then folded without paying salaries. It was a bitter disappointment.

So it was that she felt she had to take the job that was offered her in San Francisco even though it seemed to be taking her away from the thing she most wanted, a chance in pictures.

But such is the contrary way of fate that Benny Rubin, a radio comedian, saw her dancing in that night club in San Francisco. He was so impressed that he wired the production head of RKO pictures for permission to bring her to Hollywood for a test.

This was granted and she clicked.

"If I had been given my choice of the type of picture and dancing I would have chosen *Stage Door*. I have always admired Ginger Rogers and her dancing. You can imagine how thrilled I was over the chance to appear in a picture with her."

If you closed your eyes and listened to Ann Miller tap you would think that two persons were dancing, she is so fast. She is also full of enthusiasm, gaiety and charm. Dancing is to her second nature, the expression of a profound joy from deep within, like a well of gladness bubbling up and spilling over; it affects those about her to a quick response. It is inevitable, I felt, that men will fall in love with her.

"If you fell in love would you give up your dancing career for marriage?" I was prompted to ask.

"I might be willing to give up dancing, after I had tasted the joy of climbing to the top," she admitted. "But I would prefer both a career and marriage."

ANN MILLER

Most modern girls do, I thought. It was difficult to imagine Ann Miller not dancing, ever. It is so much her natural way of expressing her personality, just as it seems to be for Ginger Rogers. But Ann has a serious side. She does not care about "dates" with boys. Her career is too serious and exciting after all the difficulties she experienced getting started in pictures, and she is wholeheartedly wrapped up in it.

She likes to read in the evening at home, and if she is not too tired goes to pictures occasionally. She likes to study the picture she sees and think of new routines for herself and parts that she would like to play. She has faith in herself and believes that if a dancer works hard success is bound to come.

Ann's appearance at a dancing school carnival in Texas was, strangely enough, in a solo ballet at the age of five.

"It was my first public appearance," Ann relates, "and when it came time for me to run out on the stage I was scared to death. My Mother had to push me out of the wings. When I saw the sea of faces I was numb with terror. Somehow I did the first two or three steps of my ballet routine. Then I could not stand it any longer. With a cry of 'Oh, Mama,' I fled from the stage to my Mother's arms."

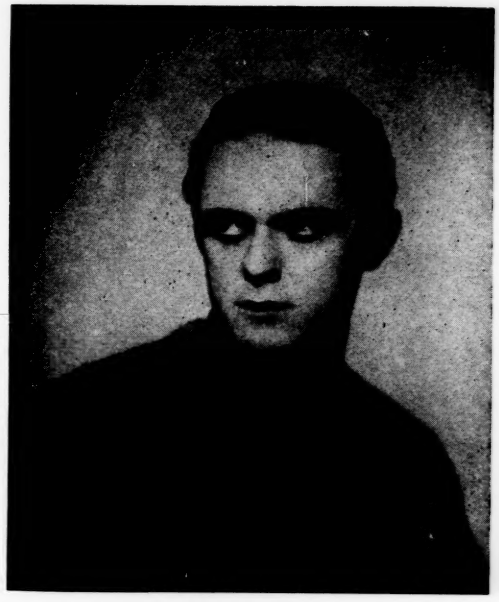
"When did you go back?"

"Not for three years. I studied piano and violin but discovered that I had no talent for either. Then I went back to dancing."

She was attending the Sutton elementary school and doing well in her studies, developing a fine singing voice too. She began to do some radio work and to sing and dance at various club entertainments. At twelve she won a personality

(*Continued on page* 48)

josef



JOSEF

the man behind the mask

by WALTER WARE

IT IS the annual AMERICAN DANCER program of the D. M. of A. Convention in Washington. The grand ballroom of the Mayflower Hotel, gayly festooned with the flags of all nations, is crowded with dignitaries of the dance who have gathered to witness this star-studded show. Teachers from all parts of the country who have trekked their ways eastward are present, as well as writers of the dance, critics of the dance, balletomanes, dancers and dance-enthusiasts. Diplomats and Congressmen in whose honor the festive array of flags have been unfurled, mingle with the dance world.

Miss Ruth Eleanor Howard has just announced the seventh number of the evening. Josef as *Centeotl*, the Aztec God of the Yellow Maize Corn. The opalescent glow from the multi-prismed chandelier is slowly dimming. A murmur of enthusiasm pervades the ballroom for an instant; a sibilant query almost. And then, as the electric glow fades into nothingness — silence. All around me, in shadowy relief, a variegated sea of faces—intent, anticipatory.

Softly and distant, as from the far-off hills of Guadelupe where the aboriginal themes found their sources, the ancient, pulsating cadence of the Aztecs emanates from out the darkness.

The curtains part.

There behind the amber rim of the footlights stands posed the masked figure of Josef. "Man of Mystery" so far as most of the audience at the Mayflower is concerned. For this unusual young exponent of the cultural and ritualistic dances of ancient civilizations has loomed upon the dance horizon almost unawares. When he stepped upon the stage for his first number of the evening—*Totonaca*, the Happiness God of the Mayans—doubtless few members of this Washington audience had ever seen him dance before. Although he is undoubtedly one of the foremost authorities on Mayan, Aztec, Oriental, Cambodian, Hindu and Javanese dancing in the world today, he has done little in the east.

Yet, despite this fact, *Totonaca* with its fantastic mask, its colourful costume, its strange choreographic pattern had, iess than half an hour ago, completely captivated its audience. Immediately this unknown name began to spread about the ballroom. On every side I began to hear the query "Who is this Josef?"

And now, on the stage, his second number is beginning. The God of the Yellow Maize Corn commences his slow choreographic ritual. The towering, graceful head-piece of yellow corn and green husks, the bright-coloured mask, the authentic Aztec costuming lend form and color to Josef's own pentaphonic score.

The Corn God accepts the worship of the people . . . the slow dignity of movement . . . the arched back so characteristic of Indian dancing . . . the sowing of the corn. . . .

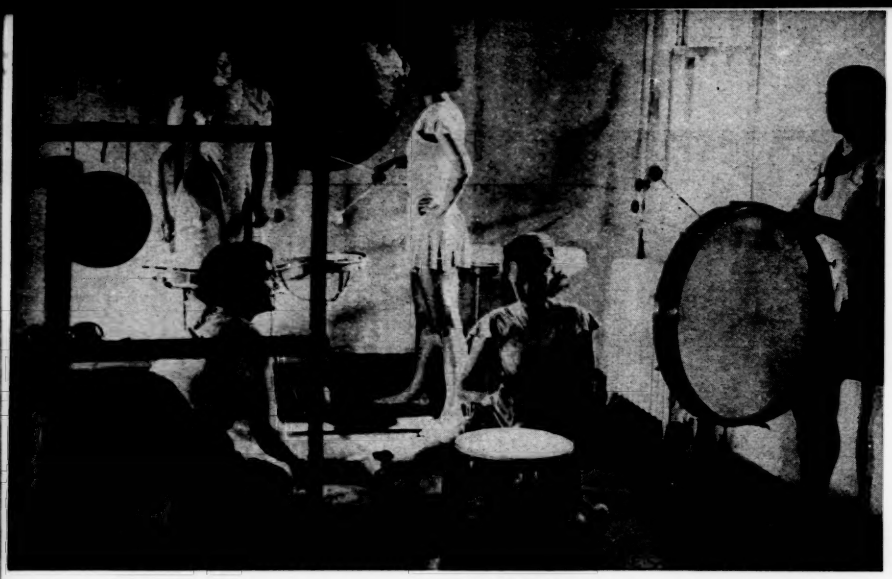
A fascinated throng sit motionless; their eyes intent upon the figure on the stage. Upon their faces the unmistakable desire to know more of this dancer whose versatile artistry, like the iridescent ocean spray, soars with terrific impact across the elliptical glare of the footlights. "Who is this Josef?" they are repeating to themselves unconsciously. I can tell it.

And for the moment, I feel somewhat like the cat that has swallowed the canary. For, you see, I know the story behind this God of the Yellow Maize Corn. I have talked at length with him. I could quite easily, had I the opportunity, put their minds at rest.

It was on a torrid New York evening that I first met this amazing young Josef (I could tell them). As I stood in the doorway of his apartment, a hundred or more faces, all products of his skill and imagination, peered down upon me from all sides. Water colors of the most delicate beauty, Mayan and Aztec designs, Javanese swords, elaborately painted costumes and headdresses lined the walls. In one corner stood a work-table with odd shaped tools, employed in the making of masks, upon it. Near the center of the table the cast for an elaborate Mayan mask and headpiece was nearing completion. Instantly, fascination overtook me.

Josef asked me to sit down. Beside an open window we talked for four hours. As in the gleaming surface of a mirror, I was permitted to look down the labyrinthine roadways of this unusual man's colourful career. It is for this reason, no doubt, more so than anyone here in the Mayflower ballroom, I can fully appreciate the great amount of hard work, research and artistry that has been necessarily exercised in order

(*Continued on page* 42)



A Lesson in Percussion at the Bennington School of the Dance

The Bennington School

An Educational Project In Modern Dance

by NAOMI LUBELL

THE term "Modern Dance" has, in the past decade, undergone a change in meaning. From its original connotation of modernistic faddism, it has come to represent an American movement which recognizes in the dance a potent and fertile field of artistic expression. That this movement is progressing with gathering momentum is due to various factors, not the least of which is the Bennington School of the Dance. Founded in 1934, as an autonomous division of Bennington College, the school has just completed the fourth of the six-week sessions during which it operates. From its doors this past August went forth some one hundred and sixty students imbued with the enthusiasm and fervor which intensive concentration generate, to disseminate in all parts of the country a philosophy and knowledge of modern dance with a keener and firmer insight which their six weeks of study have given them.

To the eye of an observer, this school presents an arresting picture. Against a background of pastoral New England beauty, the cluster of white dwelling houses and Georgian Commons building take on an authentic primness, until the lithe figures in short yellow tunics or flowing dance skirts dominate the scene. Then the particulars of scenery and background become immaterial, except that they contribute an environment free from urban distractions and one typically American. Aside from this, the school has more in common with an ancient Greek lyceum than with a conventional American school. There are no credits to be earned, no degrees or certificates to be won, no grades or classroom regimentation to provide artificial competitive stimulus. Students and faculty gathered there are fired with a common interest and purpose which engender the same kind of educational stimulus which made the groves of Athens the most famous schools in history.

There are two factors which make the Bennington School of the Dance an important influence in the development of our contemporary dance. One is the diversity and representative character of the student body. Drawn from the whole country, in this summer alone thirty-one states and Canada have been represented, and almost all of the leading colleges and universities in the country have, in the four years, been included in the register by students and teachers in these institutions. There is a wide divergence in age and background; this summer the average age was twenty-six, with a range from sixteen to forty-four years, and background varied from those without any dance experience to those with many years intensive training in one or more fields of dance. The student body included four men actively participating, and there were, as well, several male musicians, artists, stage designers, critics, photographers, whose active interest is doing much to re-establish the position of men in the dance. It is impossible to exaggerate the influence of this diversity on the status of the contemporary dance in this country. These are the people who, by their performances and teaching, will contact audiences and students who have been too remote from the large centers of dance activitv to be much aware of the dance as more than a divertissement in the entertainment field. And it is through educated audiences and well-trained dancers and choreographers that the American dance is slowly but surely climbing out of the pit of formless, sentimental emotionalism which was its curse in the earlier decades of this century.

The other vital factor which makes the Bennington project so important an influence, is the quality of the artists who compose its faculty. Here, too, the prevailing characteristic is diversity. The four artists whose names have become by-words for leadership in the American dance, Martha Graham, Doris Humphrey, Hanya Holm, and Charles Weidman, are decided individuals; they have each evolved a style and a philosophy consistent with his or her own personality, and yet each one speaks through the dance to humanity. At Bennington, Vermont, for six weeks each summer, all four of them are united in a common project, with no rivalry or ulterior motive. Their friendliness and informality and helpfulness create a congenial atmosphere for students to evaluate and understand the work of each. These four, along with such outstanding contributors to the development of American dance as Martha Hill, Louis Horst, John Martin, Norman Lloyd, constitute a broadness of outlook which will do much to prevent the dance from falling into a dangerous rut of stereotyped imitation. In giving students a chance to sample various types of work, and to develop their own individual styles, the Bennington project is doing a great deal to foster the creative potentialities of the American dancer of the future, and to prevent the degeneration of the dance into a set of rival schools. In this it is unique, although the probable forerunner of similar schools.

Conceived as the brain-child of its directors, Martha Hill and Mary Jo Shelly, the credit for the success of this important project must go to these two who in the past four years have revealed themselves to a large American dance public as artists, educators, and administrators, three qualities rarely found combined this way. Martha Hill not only helps direct the policies of the school, but does a large share of the actual teaching in her courses in technique and composition. Her own back-

ground in dance includes almost every known type of dance training, as well as a study of aesthetics, music, and plastic art. This, coupled with a keen analytical mind, and a decided bent for dance movement, gives her a position of guiding responsibility in the field of dance education. Her scientific analysis of dance movement, and her logical, progressive approach to dance composition have put dance courses in schools and colleges on a new footing, so to speak. At the Bennington school, her influence is felt everywhere; sympathetic encouragement, keen judgment, constructive criticism, sincere and well-placed enthusiasm, ingenious and practical solution of problems, are some of the qualities which make her an outstanding personality.

In Mary Jo Shelly, too, these qualities are found to a unique degree. But Miss Shelly's field is largely behind the scenes; not that her influence is not felt as strongly, but that she represents the power that "makes the wheels go round". As administrative director, she has a rare ability to be everywhere at once without appearing harassed and distraught. Besides the ordinary administrative detail which she takes on as her job, she has the added problem of managing the Festival events, open to the public, which take place at Vermont State Armory in Bennington, three miles away from the school, and which entails the arrangement of many different kinds of rehearsals with transportation and staging problems. With all this, she still succeeds in keeping a finger on the pulse of the school, observing work, chatting with students and faculty, generally looking after the welfare of almost two hundred people, and acting as contact with the outside world. In this, she is ably assisted by Martha Biehle as executive secretary, whose quiet efficiency keeps the wheels well oiled.

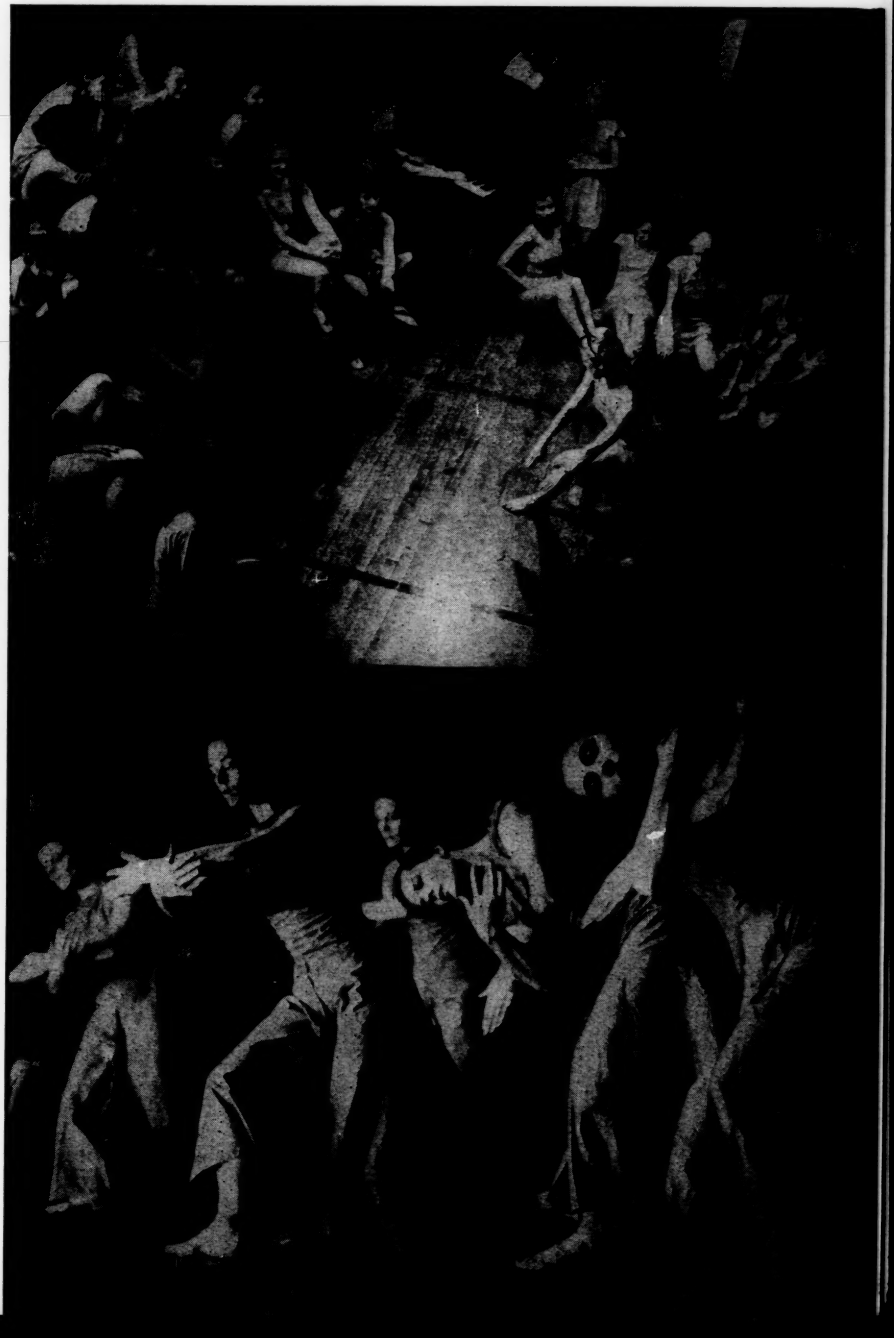
The school is related to Bennington College through a Trustee Committee whose function is largely that of financial auditing, and which gives more or less of a free rein in the matter of policy. It carries no subsidy or endowment, but is self-sustaining and non-profit making. It uses the plant of the college which offers a comfortable, almost luxurious setting for the purposes of the school, and is technically well-equipped for dance study, having all available space turned over to practice rooms and studios, plenty of pianos and phonographs, and a library admirably well stocked with books on the dance and other arts, many of which cannot be found in much larger libraries.

A variety of programs are offered, designated to appeal to people with many different interests in the dance field. The largest and most fundamental is the General Program in which one hundred and ten students were enrolled this summer. This group includes dancers desiring to enlarge their background with a study of various types of modern dance, as well as teachers and laymen. Besides the contrasting techniques, courses are offered in composition, music for the dance, history and criticism, stagecraft. The Workshop group, this year directed by Hanya Holm, included twenty-three, in addition to the twelve members of Miss Holm's concert group who formed the nucleus of the large group used in the Workshop production at the end of the session. The Workshop Program is designed for selected students of advanced technical ability and background in modern dance, who desire the intensive application and discipline of a professional production.

The remaining two programs, because of the necessity for prerequisite training, are limited to smaller groups of qualified students. Both were organized in 1936 in response to recognized needs for such opportunity for study. The Program in Choreography admitted, this year, four students to do independent dance composition, and to submit such work to the expert criticism of an

(*Continued on page 29*)

Classroom studies of the Bennington School of the Dance, Bennington College, Vermont



From Primitive *To* Modern

by
DORATHI BOCK PIERRE

—Photo by Viktor von Pribosic

Horton Dance Group rehearsing in Hollywood Bowl. Bella Lewitzky in foreground

LESTER HORTON'S dancing is a perfect example of a boyhood interest which progressed through many mediums to an inevitable and successful conclusion.

He was born in Indianapolis, Indiana, and went through high school there. The highlight of this period to him, and one which does not set him apart from other boys, was a circus which he saw as a tiny lad about five years old. Of all the wonderful sights at the circus, the most wonderful to Lester Horton were the Indians. American Indians became an obsession with the boy. He wanted to know all about them, and visited all who came to town.

This great interest had its first manifestation when he became a zoology major in school, with the determination to become an herpetologist. Snakes were important and symbolical of so much to the primitive Indian, that he saw in them a way to gain a closer understanding of Indian ways. He also entered Herron Art Institute and took a general art course, specializing in design, for he thought it would be a great aid to him in zoology.

Horton's interest in Indians and his study of zoology and art inevitably brought him to a consideration of Indian ceremonials and dances. The snake design has religious significance, and several tribes dance with snakes. He decided to learn more of dancing and he entered a dancing class in Indianapolis taught by Mme. Theo Hewes, who had a fine background of ballet training with the late Mme. Menzelli.

It was surprising that Horton studied with her, considering the formality of her training, while his interests were almost exclusively centered on the primitive. He was young, and it was unquestionably the period of adjustment when so often a student studies one art form while unconsciously preparing for another. He studied with Mme. Hewes for two years before his dissatisfaction with the purely classical forms grew to revolt, but during this time his interest in dancing was completely aroused.

He heard of the new freedom, the revolution of the Russian Ballet, and about this time Adolf Bolm was in Chicago, so Lester journeyed to Chicago to see for himself. He attended several of Bolm's performances and enjoyed his work enormously, but he did not seek him out, for this dance form was still far from what he felt within himself to be true and free: American!

He returned to Indianapolis and gave up dancing entirely for a time, along with his ambition to be an herpetologist. His interests now were more bound up in a study of the people themselves.

Horton became interested in the Indianapolis Theatre Guild, and was made their art director, a position he held for three years. When he heard one of the eastern Indian tribes were having a ceremonial of some kind he would contrive to get a vacation from the theatre to visit them. In this way, he studied firsthand the dances, pageants and designs of the Iroquois, Red River Indians, Pennobscot and Ojobway tribes.

During these vacation studies Lester Horton came to feel that he had found the origin and the actual technique of primitive movement, and he realized that all primitive dances have a common background, regardless of tribe or country. This rekindled his interest in dancing once more, but having had formal dance foundation, instead of going to a dancing teacher, he now worked out his theories alone. He created a number of Indian dances and performed them with marked success. His dances and his costumes had authenticity as a base, heightened by the abstract design gained through his art training, and pointed by his dramatic experience in the theatre.

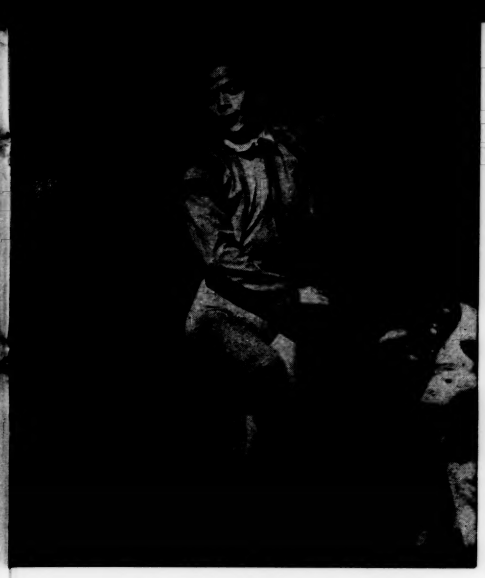
Horton's dances were at first solos, and he was dissatisfied with this, for nearly all primitive dancing is group dancing, with an occasional solo figure stepping out, motivated by the group. The moment he felt sure of his own work, felt he was moving in the right direction, his ambition became to form a group of dancers, a group who felt as he did, that the beauty, significance and importance of the primitive dance had an educational and theatrical value today.

About this time Lester Horton came to California to give some concerts, and he felt so strongly that this was an ideal place in which to perfect his art that he has stayed here ever since. Today this dancer sees shortly ahead of him the cultimation of his hopes and ambitions, he is on the brink of a great success; but his way has not been easy. For every forward step he made was a battle of doubts, of criticism and misunderstand-

(*Continued on page* 37)

Members of the Horton Dance Group in Fanatical Action, from the historical American ballet, Chronicle

—Photo by Viktor von Pribosic



DUKE MCHALE *in action*

Danced to Health

(And Fortune Followed for Duke McHale)

by **FREDERICK RUSSELL**

DUKE McHALE, whose dancing feet have brought him overnight recognition along Broadway as an outstanding feature of the current Rogers and Hart revue, *Babes in Arms*, might never have become a dancer at all except for what seemed like an unfortunate and almost tragic circumstance in his very early childhood. He was the sort of baby who caught everything that came along in the way of children's diseases. Mumps. Chicken pox. Whooping cough. Measles. Duke had them all.

Then, when he was barely two and a half years old, a really dangerous ailment set in. Weakened during his recovery from chicken pox, he contracted spinal meningitis. It was in 1918, when soldiers were returning from France. They may have brought the germs back with them. In any case, there was an epidemic in Providence, Rhode Island, where the McHales lived, and Duke was promptly stricken.

He might have lost his life then and there, except for the alertness and efficiency of a young interne who recognized the danger of removing him to a hospital. An operation was performed immediately upon the kitchen table and the baby spent the next six months in the hospital strapped to a board with his feet above his head, bent back so that his spine would set correctly.

When he was able to be brought home this same interne, who is now a noted surgeon and specialist, advised Mrs. McHale that exercise would be necessary for the child and suggested dancing as the best form of exercise. So it was that Duke, at the tender age of three, was sent to a baby's dancing class.

Mrs. McHale had, herself, always cherished a secret ambition to go on the stage, but because she was one of a large and not very prosperous family, she never had been able to satisfy that desire. She soon began to see her dreams realized in her small son with Duke's amazing progress in dancing lessons. Almost from the time he could totter onto a stage, he appeared in kiddie revues. They dressed him up and sent him out as an infant master of ceremonies at first. He was so tiny that he was always the hit of the show.

Duke danced his way to health and hasn't been ill a day since. By the time he was seven, he had absorbed all that his local teachers could offer and his mother took him to nearby Boston to continue his study. Dame Fortune already had begun to bestow her favors upon him.

The years from seven to nine proved a constant fight with labor authorities. He had been booked with vaudeville units, but the law declared that he was too young to work. The matter was finally settled with the formation of *Duke McHale's Revue*, which toured throughout the United States. Legally, that satisfied everybody concerned. As head of the act bearing his name, he was permitted to work, although he drew only his regular weekly salary in the transaction.

Duke was just past thirteen when he first came to New York. His first job was, strangely enough, a non-dancing role in a road company of *Young Sinners*. Returning to the Great White Way after a season of touring, he was engaged for the operetta, *Princess Charming*. Evelyn Herbert and Robert Halliday were its stars.

More vaudeville engagements followed and he also danced in various night clubs. Duke's first real *break* came while he was appearing in a dancing act at the Palace. Through some financial misunderstanding, Hal LeRoy had given his notice and was about to leave the cast of *Thumbs Up*. The producers were frantically looking for somebody to replace him. Duke's manager came back to his dressing room between shows.

"Can you dance for John Murray Anderson at ten o'clock in the morning?" he asked.

"I'm dancing here four times a day," Duke replied. "If he wants to see me, why can't he come over here?"

It wasn't a matter of conceit, nor did Duke realize the importance of the audition. Four shows a day, plus study and practice on the outside, did fill his rather strenuous program. When it was explained that Anderson not only had been ill, but was so nervous and upset over the show that he couldn't sit still through the act, Duke reluctantly agreed to get up a couple of hours earlier to dance for him the next morning.

"Imagine me being that independent about it," he now laughs. "I suppose if I'd known how important it was and what he wanted me for, I'd have been too nervous to get through a routine. Since I didn't know, I went through the steps I was doing at the Palace and thought nothing of it."

Anderson was impressed and Duke got the job. That was on a Friday. Duke finished his week at the Palace on Saturday, rehearsed Hal LeRoy's part, learned new routines, four new dances, four songs and lines as well—and opened in *Thumbs Up* on the following Monday night.

As a result, he was sent out to St. Louis the next summer for a season with the Municipal Opera Company, an experience he has enjoyed more than any in his professional career, dancing in the huge open air stadium under the stars for audiences which no theatre could accommodate. They wanted him again last summer, but *Babes in Arms* was already in the offing and he couldn't accept.

(*Continued on page* 44)

A scene from the ballet Peter's Journey

A Dancer's Diary

by **DORINA TEMPLETON**

With illustrations
***by* MILDRED KOERBER**

Dear Diary:

After what has happened to me I don't know whether to be insulted or pleased. At any rate I never expected to break into the theater this way.

Of course I didn't sleep all night long and my ear seemed as if it was stretching and stretching towards the telephone and that would make me jerk awake.

At eight thirty Storky called and Mrs. Chester, her voice still a little hoarse from sleep, told me that it wasn't proper to have gentlemen telephone so early.

Storky said,

"Come on down to the Malvern Theater, Miss Templeton, and make it snappy."

I put my dress on wrong side out first and then got it twisted around backwards. Finally, when it was right, I threw my slippers and ballet shoes in my bag. I had to do all this quietly too because some of the girls don't get up until eleven o'clock. My hands were like ice and I had a funny excited feeling in my stomach.

New York smells very nice in the early morning. And everything sounds clear and bangy, instead of all mixed up.

I guess the boys and girls at the theater hadn't gone to bed at all because, after the old door man had let me in, they were all on the stage doing turns, splits and tapping. Some were talking and laughing so that it sounded like a church social at home.

Storky's pink bald head was nodding, and his hands were waving up and down to two people who sat on the backs of theater seats in front of him.

I felt rather strange, put on my ballet shoes and stood out a little so he could see me.

"Hey," he called, "come on down here and meet Mr. Jameson." Then standing, "All of you limbered up? O. K., come on now, swing into that Doll number."

The dancers pushed and giggled to position on the stage as I went down into the front.

"One, two, kick, one, knee, down!" Storky called and then, out of the side of his mouth, "Jameson, this is Dorina," and paid me no more attention.

Mr. Jameson was tall and skinny with a big head, hair that went every which way, and huge tortoise shell glasses.

"Dorina?" he smiled, and I liked him. "All right, Dorina. Now you're going to be the front end of our Bull."

My mouth dropped open.

"What?" I asked.

He laughed again. "Yes, we're going to have something never done on the American stage before, a toe-dancing Bull.

"Now, I have the costume up there," he waved his hand to the stage. "The other girl is sitting over by the piano and as soon as the gang finishes this number the way Storky wants 'em, why you two are in for a rehearsal.

"You'd better get on over there and start limbering. You'll learn it in ballet shoes first."

"I—" I started and couldn't go on. I was to dance as the front legs of an animal! My throat felt all choked up. Why, I'd be the laughing stock of everyone! I was a ballet dancer, not a clown.

Mr. Jameson noticed my face.

"Listen here, you two are about to do a sure-fire whirlwind specialty. The only real laughspot in the show. Better get up there now." And he turned away.

I went slowly up. I really did want to cry, but I bit my lip, crossed over behind the dancers to a cleared space on the other side and started *pliés* and *jetés* and turns.

In a moment the other girl, who had been sitting quietly, came over. She was small, dark and very pretty.

"My name's Betty," she said. "I hear you're the front of this thing. I'm the back," and she held out her hand.

I couldn't help smiling, Betty's eyes twinkled so.

"I feel funny about doing something like this," I said, wondering if she felt the same way.

"My dear," said Betty, doing a *ron-de-jambe*, "if you are in show business very long you learn to exercise your sense of humor to the nth degree. I think our legs are liable to be the hit of the show."

"What do you mean, our legs?" I asked.

"Well, our heads and all will be inside the contraption they've made for us. It's a frame with a painted Bull's hide over it and a paper mache bull's head. The most beautiful wall-eyed Bull you've ever seen. We'll get written up in the papers for this." And she started to laugh.

I did too and felt much better. Betty couldn't have more of a sense of humor than I. This might be a lot of fun at that. Besides, it was my first job, and no matter *what* happened I was going to see it through with the best I had to give.

"O. K., Belles!" shouted Storky. "Come on you two ballerinas, get out here and get busy. The rest of you sit down and shut up!"

Learning a dance with all those eyes on me was going to be hard. My legs felt a little stage fright weakness, too, when I stood with Betty at the left entrance.

"Betty, bend down and grasp Dorina at the hips. Learn it bent over, you've only got three rehearsals and two are going to be with the Cow over your head. O. K., listen to the music."

It was very clumpy at first, as if someone heavy was coming in, then jumpy and light. It made you smile, you couldn't help it.

Then Storky started on us and I forgot my fright and thought so hard about the steps that I frowned.

We danced half an hour without a rest. I was wet with perspiration and yet, as Betty and I went over to rest in a corner, I was happier than I'd ever been before. I'd learned half a dance step from a director and I hadn't been slow about it, he hadn't been mean and there wasn't any doubt that I would be kept on. Then, too, I was a part of all this now, not just an outsider looking in.

Betty and I cooled off by waving towels at each other and talking over the steps.

"It isn't hard," she said. "We'll learn the whole dance in an hour. But when we get that frame on I'll have to be careful not to drag down on you."

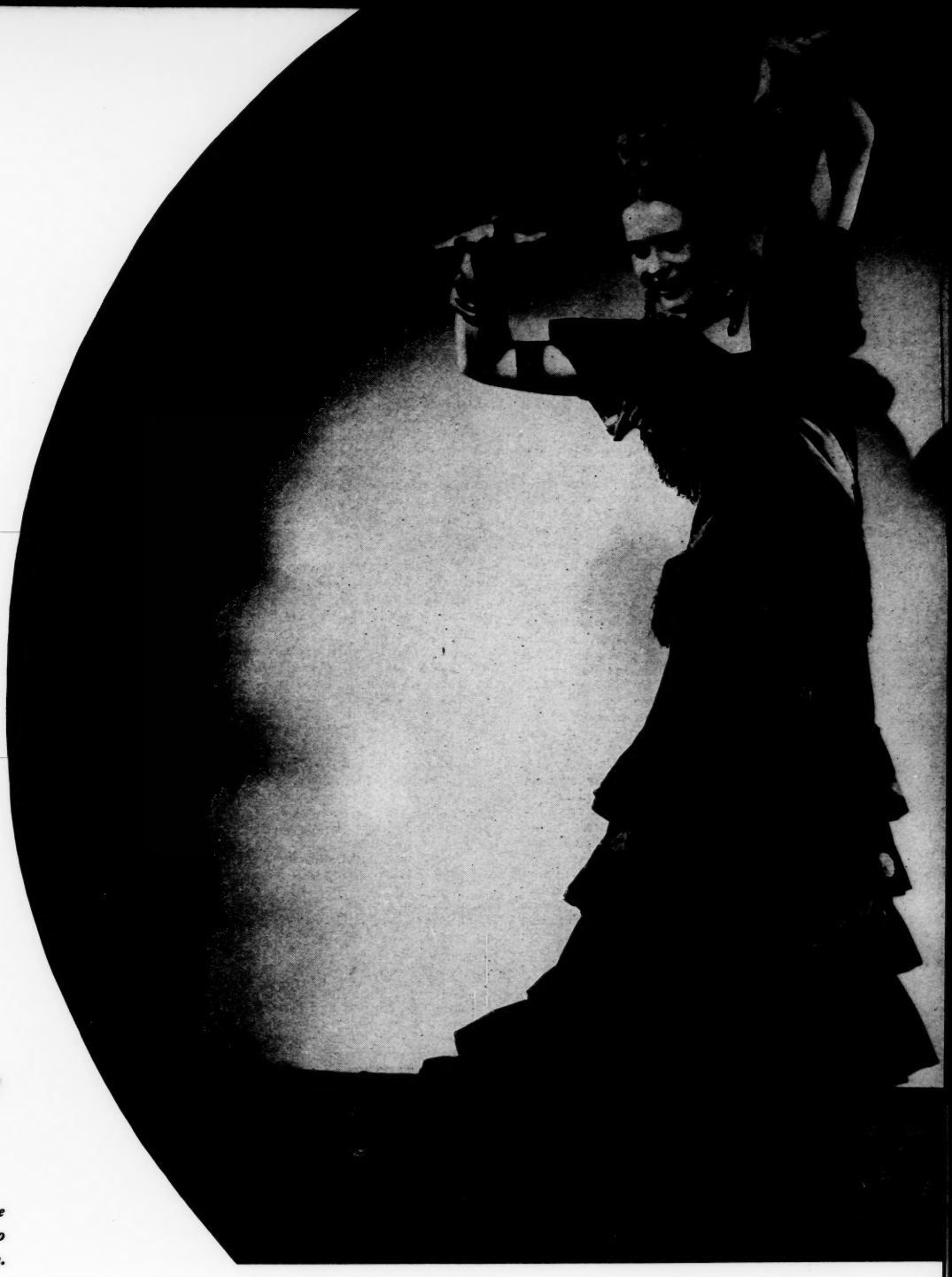
"Won't we feel that weight on our toes, too?" I asked.

"Sure," said Betty, "but that's why we're hired. We look like a couple of strong women who can take it. When the show is over we can steal the Bull and join a circus."

And we laughed again. I looked out over the empty theater and there was Mr. Vogland coming up the aisle. He carried a portfolio under one arm and looked at the stage, but couldn't see me with everyone flying around so.

Storky seemed glad to see him and they

(*Continued on page* 48)



Stephanie Edye

of London, dancing the Alegrias. She is going to give concerts in Australia.

C. A. D. M. Convention

by MARION SCHILLO

THE 24th Annual Convention of the Chicago Association of Dancing Masters was held in the beautiful Bal-Tabarin Ballroom of the Hotel Sherman during the week of August 23. It was preceded, according to custom, by a two-week Normal School held also at the Sherman Hotel, with a registration of 154 participants. Never in the history of the organization has a larger or finer representation of the profession attended. During Convention week 450 teachers were present from all parts of the United States and Canada.

The key-note of the Convention, as well as the Normal School, was keen absorption in the excellent work offered and a fine spirit of cordiality and fun in the numerous social events and entertainments planned so carefully by William J. Ashton, Secretary and beloved host to every person attending.

Speaking of popular officers of the association, there was no doubt in anyone's mind this year, as to who would be President for the coming year. President Pearl Allen had no opportunity to voice his own opinion in this matter. The choice was made actually before the formality of voting took place, because Mr. Allen won unanimous admiration for the manner in which he has conducted his office during the past two years.

Two popular faculty members of those chosen from Chicago were Ermie Schultz and Julia Kuhlig. Another headliner was Miss Elmer Wheatley from Waco, Texas, whose sensational tap routines were a great success. Which proves that it is a pretty good idea to let some of these younger members try their hand at the annual teaching matches.

The faculty for the Normal School and Convention was as follows:

Leo Kehl, tap; Madam Antoinette Ludwig; Bobby Rivers, tap; Ermie Schultz, ballet; Julia Kuhlig, children's work; Edna Lucille Baum, ballet and character work; Veronine Vestoff, ballet; Peter Villere, acrobatics; Adolph Franksen, ballroom; Grace Bowman Jenkins, acrobatics; Elmer Wheatley, tap; Phil Osterhouse, novelties; Clement O. Browne, ballroom; Mary Vandas, musical comedy; Gretchen Berndt Schmaal, childrens dances; J. Allan MacKenzie, novelty tap; Adolph Blome, character technique; Angel Cansino, Spanish dances; Arthur L. Kretlow, novelties; Myrtle D. Pettingale, exhibition, ballroom; Elliott Vincent, acrobatics; Louis Stockman, ballroom; Dorothy Donelson, novelties; Paul Shahin, ballroom.

Convention headliners were Jack Manning, J. Alexander Kotchetovsky, Angel Cansino, Adolph Blome and Edna Lucille Baum. The organization, of course, was particularly jubilant over securing Mr. Manning for their Convention. This was the first time Adolph Blome taught for the Association, and his work was greatly appreciated.

Maestro Veronine Vestoff gave especially interesting work this year, concentrating on style and expression. It is his contention that these important qualities can be taught through careful study of *porte-de-bras* and carriage of the body. Further, that poetry of motion in dancing can become an unconscious habit. At the banquet Mr. Vestoff exhibited his finished artistry in the way he manipulated his dancing partner, Miss Rayspis, lifting her at arm's length into the air and softly bringing her down. It was an excellent piece of choreography.

Officers for the coming year were elected as follows:

Pearl Allen, President
J. Allan MacKenzie, Firse Vice-President
Phil Osterhouse, Second Vice-President
Louis Stockman, Third Vice-President
William J. Ashton, Secretary
Robert A. Campbell, Treasurer
Adolph Franksen, Sergeant-at-Arms
Leo Kehl, Principal
Jessie Charleston, Director of Work
William J. Ashton, Chairman Board of Directors
Leo Kehl, Pearl Allen, Gladys Benedict, Edna Christensen, Board of Directors
Ermie Schultz, Dean of Women
Marie Frank, Asst. to Secretary
Eleanor H. Rosen, Official Pianist

There are seven Normal School graduates: Amelia Darby, Lincoln, Ill.; Marjory Duckett, Memphis, Tenn.; Elmer D. Iseman, Richmond, Va.; Andrew Quaid, Meridian, Miss.; Gladys Reeves, Memphis, Tenn.; Rosalyn Barmier, St. Louis, Mo.; and Betty Adelman, Massilon, Ohio.

The three Honorary Members elected this year are Thomas Sheehy, Adolph Blome and Major Bowes.

The Normal School Banquet was held Friday, August 20, in the Louis XVI Room of the Hotel. A program was presented for the occasion by Gladys Benedict of Chicago, with Dorothy Donelson of Little Rock, Ark., at the piano, and included the following performers:

Gladys Forrester, Russian Tap
Elmer Wheately, Soft Shoe
Mildred Kehl, Military Tap with Baton
Martha Langhorne, Kathryn Gordon, Lucille Brown, Susie-Q
Marjorie Duckett, Waltz on Toe
Adolphe Franksen, Helen Steinman, *Posin'*, new ballroom craze
Bobby Rivers, Virginia Rivers, *Hitch Hike*

Social events during Convention week included the President's and Officers' Ball, Sunday evening, August 22, followed by a program made up of:

Ballet Dance, *Inspiration,* by Miss Edythe Rayspis.
Rhumba by Ronald and Roberta, now appearing at The Blackhawk Cafe, and secured through the courtesy of Paul Shahin who created the number for them.
When Day Is Done, novelty by Bobby and Virginia Pointer Rivers.
Rhythm Tap by Kathryn Gordon, through courtesy of Dorothy Donelson.
Weary Travelers, novelty by Betty Lou Wasser and Jack Gunning through the courtesy of Miss Arno.
Specialty Number by Miss Elmer Wheatley.

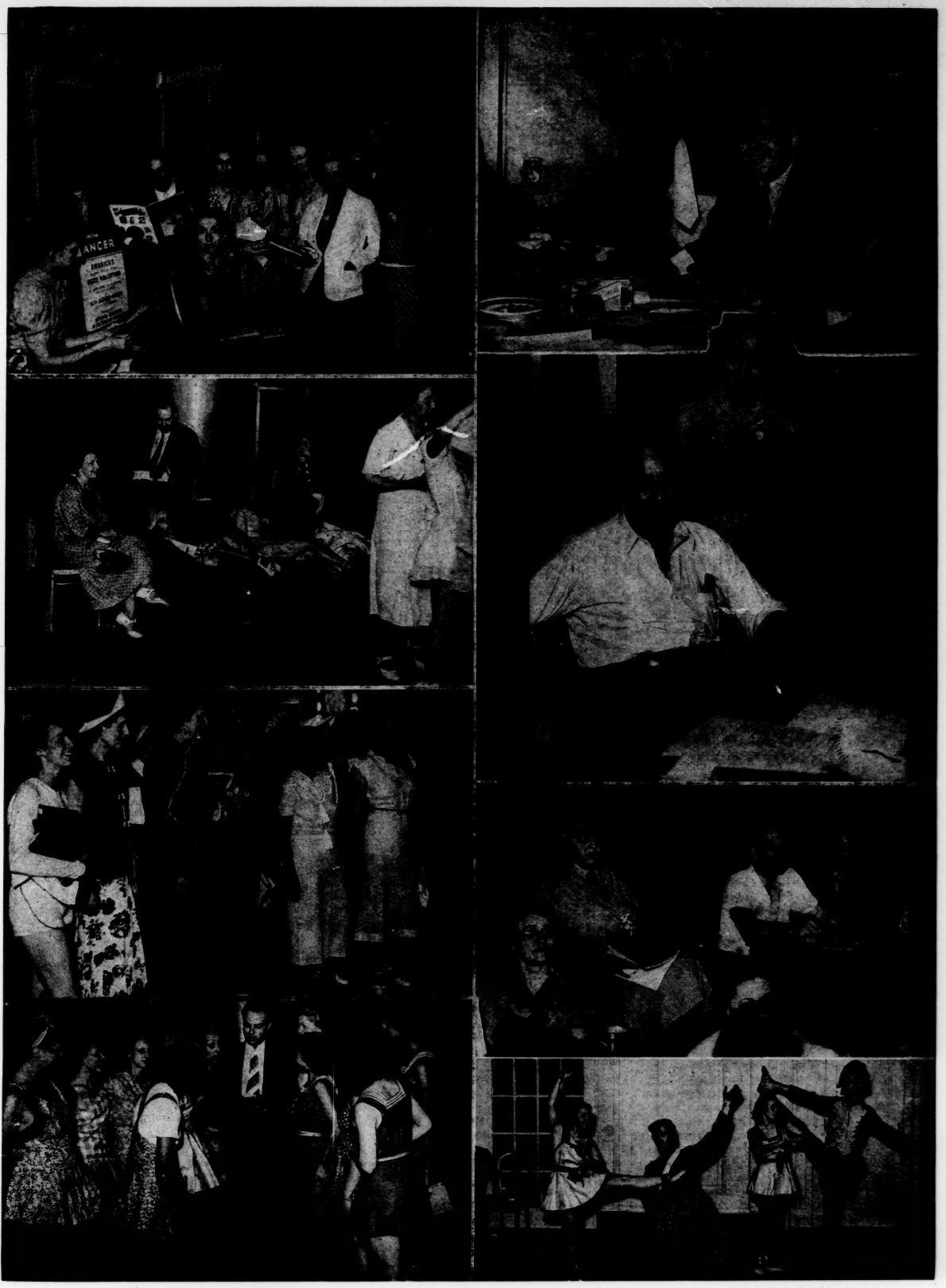
August 23 a boat-ride took place under the auspices of the Regional Directors. Tuesday, August 24, was Association Night at the beautiful Trianon Ballroom, at which Adolph Franksen taught *Posin'* and demonstrated it. August 25 the Annual Kiddies Show and Big Revue, of 100 numbers, was presented. On Thursday evening, August 26, came the Annual Banquet and Grand Ball, followed by a professional program. William J. Ashton was Master of Ceremonies for the program of:

1. Surprise Number — Virginia Lee Kehl, Kehl's School, Madison, Wisconsin
2. a. Acrobatic number—Julia Sazania, Jessie Charleston School, Chicago, Ill.
   b. Toe number — June Kresge, Jessie Charleston School, Chicago, Ill.
3. a. Invitation to the Dance — Veronine Vestoff and Edith Rayspis
   b. Valse Ideal—Eileen Steiner
   c. Comic Group Dance—Marjorie Duckett, Virginia Rivers, Andy Quaid, Jerome Cook
   (Dances created by Veronine Vestoff)
4. Poet and Peasant—Hal Christian, Chicago, Ill.
5. a. Anitra's Dance—Doris Weinberg, Mary Vandas School
   b. A Bird—Doris Gingret, Mary Vandas School
6. a. Tap—Alisa Corbera, Studio of Elliott Vincent and Josie Corbera, New Orleans, La.
   b. Acrobatic—Lydia Le Blanc, Studio of Elliott Vincent and Josie Corbera, New Orleans, La.
7. Hitch Hike—Bobby and Virginia Rivers, Toledo, Ohio
8. Toe Number, Nola — Marion Miller, pupil of Kotchetovsky
9. Acrobatic Ensemble, *Speed* — Dorothy Byton Girls, appearing as a courtesy to Dorothy Donelson
   Dorothy Donelson had as a guest, Jackie Heller, who took a bow and made a short speech.
10. Serenade from Spain — Helen Steinman and group, Chicago
11. *Susie-Q*—professional class, Lake Shore School, J. Allan MacKenzie, Chicago
12. *Dance Moods*—Weslee and Sydell, son and daughter-in-law of Ermie Schulz, Chicago
13. Upside Down Dance — Virginia Jones, Phil Osterhouse Studio, Grand Rapids, Mich.
14. Adagio Supreme — Elliot Vincent and pupils, New Orleans, La.
15. Rhythm Soft Shoe—Gloria Jean Miller, Grubbs School, Toledo, Ohio
16. Universal Sway and Posin' — Adolphe Franksen and Helen Steinman, Chicago
18. a. Rolling Taps—Marie F. Hanson, Billy Warmolts Studio, Oak Park, Illinois
    b. Rolling Tricks—Evelyn Willard, Billy Warmolts Studio, Oak Park, Illinois
19. a. The vogue of Ballroom adagio—Evelyn Maxey and Leonard Albert, Grace Bowman Jenkins School, Decatur, Ill.
    b. Rhythmic Caprice—Beverly and Jack Miller, Grace Bowman Jenkins School, Decatur, Ill.
20. Burlesque Scotch Sword Dance—Eleanor Rosen, pianist, Chicago, Illinois
21. Waltz in Ballet Form—Adolph Blome, New York City
22. Texas Swing—demonstrated by Clement O. Browne and Betty Harris, Akron, Ohio. Collegiate Ballroom Dance by Myrtle D. Pettingale of Cleveland, Ohio, Clement O. Browne, of Akron, Ohio, Adolphe Franksen of Chicago, Ill., and Louis Stockman, of Indianapolis, Ind. Dedicated to the World's Fair Pan-American Collegiate Dance Contest in Dallas, Texas.

The new officers were installed August 27, followed by a program at the Bal Tabarin that night:

Bettye Mae Harris, Iowa ,two numbers by pupils
Thelma Leah Rose, Illinois, two numbers by pupils
Gladys Forrester, Canada, *Dark Eyes,* ballet number arranged by Mr. Blome

When considering the fine manner in which the Chicago Association conducted this Convention, besides the splendid efforts of the officers credit must go to Director Gladys Benedict, a tireless worker whose personality and managing ability helped the undertaking tremendously. Another individual working behind the scenes was Director Leo Kehl, whose influence and executive ability have done much to make the Association what it is today.



SCENES FROM THE CHICAGO CONVENTION

Top Row, left to right—THE AMERICAN DANCER display was a favorite meeting place. President Pearl Allen glanced up from his work just as the camera man strolled by the registration desk. Andrew Quaid didn't even know he was photographed in the background. Second Row—The sofas in the lounge were usually occupied. Ruth Quaid is reclining while Harry Wolfe pauses to pass the time of day. Dorothy Rivers is sitting by, shoes in hand, intent on watching the class that is in progress. Ermie Shultz is standing in the right foreground. The Association's permanent headquarters are located in the convention hotel, so the photographer found genial Bill Ashton, secretary, hard at work in his office. Claudia Drushke is standing by. Third Row—This group lined up to consult the bulletin board, and the important announcement proved to be the posting of the lunch-period! We recognize Helen Sullivan, Juanita Marie Arno, Frances Burgess Bleeker and Minnette Buckman. William Grubbs was again the capable Master of Ceremonies, so we snapped him at his desk behind the microphone. Bobby Rivers had just stepped up to ask a question or whisper a comment. Last Row—"Did I pass, Mr. Kehl?" is the chorus these new members set up as they waylay Principal Leo . Kehl. Mary Jason, Gretchen Larking, Estelle Jurgete, Georgia Struthers, Lois Stahlberg, Alice Hall, Martha Marstall, Elaine Russman and Helen Lynch Logan are the girls pictured here. Marjory Duckett, Andrew Quaid, Virginia Pointer Rivers and Jerome Cooke are pictured during a rehearsal of the comedy dance, choreography by Vernonine Vestoff, which they gave at the performance following the banquet

EUGENE LORING *and* ALBIA KAVAN *in "The Yankee Clipper" (choreography by Eugene Loring), latest addition to the repertoire of the Caravan Ballet Company, which will be seen locally early in October*

Dance Events Reviewed

Critiques and News from the East, Mid-West and West

by ALBERTINA VITAK

TED SHAWN AND COMPANY, *Lecture-Demonstration and Tea, August* 13, 4 *P.M., Lee, Massachusetts.*

Tea served in the pleasant studio garden was very refreshing after the long drive from New York to "Jacob's Pillow," Lee, Mass., the summer quarters of Ted Shawn's School. However, it is the lecture-demonstration that interests the department.

The lecture by Mr. Shawn was brief and explanatory in nature, describing the various numbers, several of which were created by members of the group. He told of the method, now prevalent with most of the modern dancers, of developing the dances hand in hand, and step by step, with the composition of the music (Jess Meeker, the composer, received an extra ovation for his music, which is indeed clever). Mr. Shawn also told us that he considered some of the work to be still in process of evolution. Although it has already been presented to the public, changes and improvements have been made, and more are to be made—all of which is part of its growth. He particularly pointed out that his own solo *Recovery* (part of *Depression and Recovery*) is to be changed into something more "worth while"—an unusual admission coming from so well known and successful an artist (most dancers will only admit change after the passing of a phase). And this announcement proved to be not without justification, as the solo was very weak and trivial, with its *pas de basques* and graceful waltzing scarcely expressing anything, let alone a subject worthy of thoughtful treatment. How much more interesting and worth while a serious note would be in his Spanish rhythm instead of the rhumba-ish coquettries he is now using—it would certainly be a truer expression of the world situation that affects our "recovery"! One might even suggest that Mr. Shawn wait a few years before composing his number—though perhaps inadvertently he has eloquently described the type of "recovery" we are experiencing!

The demonstration started with *Olympiad*—a suite of Sports Dances. In it were Barton Mumaw as a banner bearer entering the Olympic games, cheer leaders, a decathlon, fencers, boxers, and a basket ball game, all done in very realistic manner—in fact so realistic as to be the very sport simply done to music. The latter constituted the best dance of the suite, the game providing ready-made material for a group dance.

The sports suite was followed by *War, Jazz Decade,* the above mentioned *Depression and Recovery* and *March of the Veterans of Future Wars.* The latter is to be eliminated from the complete work, as Mr. Shawn thinks it too local and timely for permanent inclusion—though it was really amusing. *War* was by far the most imaginative work of the afternoon, with the men acting as trenches, barbed wire, tanks, bursting shells and shell holes—all startlingly effective even without the advantages of stage lights and scenery. I am sure, this must be marvelous in actual stage performance. Mr. Shawn's role as soldier is one of acting more than dancing.

The whole approach of the work is for the theatre, and in this it is successful—it is excellent entertainment. The fresh virility of the young men and the lack of artiness was very welcome. Certainly the idea of an all-men ballet has been a clever theatrical stunt that has already served its purpose. Now that the Ted Shawn Company is established, I believe the addition of women to the company would give solidarity and greater scope to the compositions.

The more-than-capacity audience were very enthusiastic—but on to Bennington fifty miles away!

FESTIVAL SERIES, *Bennington, Vermont, August* 13, 9 *P.M.*

Trend, the first presentation of the Festival Series, was especially composed by Hanya Holm during the six weeks' summer session, using the students of the School Workshop and the Hanya Holm Concert Group and proved to be truly impressive.

Most of the thrilling effects were achieved through utilizing every inch of space—stage, large fore-apron and particularly the connecting staircase and various leveled ramps or runways. There is an abundance of excellent material, but undoubtedly *Trend* would lose some of its effectiveness as a composition on an ordinary stage and without the large number of dancers. Good effects were also attained by repetition and through sheer massiveness of movement—the best of these occurred in *The Effete,* with the entire company moving in many ever-narrowing circles to fall finally to the floor; and again in *Resurgence* when the dancers really gave a stirring impression of surging forward into greatness, and this in spite of the overpowering din and clatter of the music—the "music" sounding like nothing else so much as dozens of coal scuttles being rattled in tempo to chimes, aeroplane motors and any other noise-makers Edgar Varese, who composed this section, could think of (merely a trick bidding for attention).

Gates are Desolate in the second half reminded me too much of the second movement of *Choreartium,* Massine's ballet to Brahms' Fourth Symphony. Here the group were formed in a slow-moving semicircle, backs to the audience, with Hanya Holm dancing in plastic style in front of them. Perhaps the resemblance was heightened by Miss Holm's scarlet costume (also so in *Choreartium*).

The several well arranged episodes, each with a different soloist, which comprise the work, are not always clearly related, but each contributes its mood to Miss Holm's ambitious but inspired subject—"a picture of the processes of man's survival when the usages of living have lost their meaning and he has fallen into routine patterns of conformity. Though in this direction of decadence lie only catastrophe and ultimate annihilation, there emerges out of the ordeal itself a recognition of the common purposes of men and conscious unity of life."

The work of Miss Holm and her Concert Group was new to me, and my first impression is entirely favorable. Miss Holm is dainty and graceful yet very forceful. She and her talented Concert Group have lyric fluidity and lightness along with amazing strength. I was particularly struck by a vital quality and the absence of stamping and depressed movement even to express depression.

Preceding *Trend* there were dances by the Concert Group. *Rhythm II* was stunning, and *City Nocturne,* with its angles and grotesqueness, was amusing.

The costuming throughout was becoming and colorful, and the lighting very good. One and all did some spectacular falls. Lovely Louise Kloepper danced, or rather manoeuvered, into fantastic poses all up and down the starcase with skill and artistry, and Elizabeth Waters deserves more than passing mention for her striking solo without music. Wallingford Riegger supplied the score, and one of his best so far, I say.

The interest and enthusiasm of the 100 per cent dance-minded audience can only be imagined.

CALIFORNIA

by DORATHI BOCK PIERRE

FEDERAL THEATRE MODERN DANCE GROUP, *Hollywood Playhouse. Opening July* 27.

Myra Kinch is the director and choreographer of the concert group of the Federal Theatre. When I saw her about a year ago for the first time I said "Here is an American dancer who has everything!"

After seeing the performance of the Federal Theatre dance group I can only repeat the same words. She has background, both technical and intellectual, choreographic skill, imagination, tolerance, an American viewpoint, and a magnificent sense of humor.

The dancers composing this Modern Concert Group are the pick of the dancers on the Project, twenty-two in number, but they had been trained in several different schools. Miss Kinch had the task not only of overcoming inherent prejudices, petty and malicious jealousies, but of creating a smoothly coordinated dance group. That she has succeeded remarkably well is attested by the smoothness of the performance and the enthusiasm with which the audience greeted each number.

The program was long and varied, opening with *Three Dances of Presentation* by Shostakowicz.

The *Tocatta by Tansman,* danced by five men, was a demonstration of modern music heightened rhythmically by the dancers.

Praise must be accorded Manuel Galea who composed music for all but four of the numbers and played the accompaniment for the entire performance. His approach is always sympathetic and musicianly.

In *Circular Course,* danced by Myra Kinch and the group, her turns center stage created an interesting focal point for the group choreography. *Iberiana* was light. *Song of*

(*Continued on page* 39)

The Ballroom Observer

A Forum of the Social Dance Conducted by
THOMAS E. PARSON

DURING the summer your observer made it a point to discuss with everyone possible the average length of time required for a person to acquire various stages of proficiency in ballroom and other types of dancing. Surprising enough, and well worth consideration, was the fact that members of the various organizations throughout the country are unanimous in their opinion that a dancing teacher has, ethically speaking, no more right to say in print or otherwise that he or she possesses the ability to make one a good or marvelous dancer in a stipulated length of time than has a doctor the right to claim the power to cure a human ailment in so many treatments. That speaks uncommonly well for the dancing teacher with a degree of organization spirit. On the other hand, quite a number of teachers who prefer to be known as the "lone wolf" type are bitter against any and all insinuations that the type of advertising copy so soundly berated in this department is nothing but sucker bait. And, it is a point of significance that one ballroom teacher in particular, whose letterhead bore the insignia of a certain "group" of dancing teachers, should come to the fore with a denunciation of August, 1937, Ballroom Obsehver's comments on that particular subject. Space does not permit his letter in full, (believe us, it was a lengthy one) and we ask his pardon for not taking advantage of his permission to use it all. But here it is, in part:

ALLADIN DANCE STUDIOS
Learn Like Magic
Member
(Insignia)
National Institute
of Social Dancing
Wm. M. Mersbach — 2532 Milwaukee Avenue
Dance Director — Chicago, Ill.

The American Dancer
New York, N. Y.
Att. The Editor

Dear Sir:

I have just finished reading an article in the August Issue of THE AMERICAN DANCER, titled "Ballroom Observations," by Thomas E. Parson. I concur with him in much of the material set forth in it. I do not know whether THE AMERICAN DANCER is biased in the matter or not, but I do protest against his paragraphs on "Dance School Advertising Copy." I happen to be one of those so-called "professional superiority" teachers who advertises to teach any normal individual how to dance in "Five Hours or Less." I have taught and specialized in ballroom dancing in this city with great success financially and without a complaint that my advertisements were misleading. . . . As a matter of fact and record, I advertise to teach an individual how to dance correctly in *Six Half Hour Lessons* and do a conscientious job of it. Many of Mr. Parson's "Qualified Teachers" and members of various dance associations do use the same dance school advertising copy. If there is anyone who doubts my advertising statement a visit to my studios will soon convince them. . . . Mr. Parson has only seen the surface and then based his conclusions for apparently obvious reasons. He does not state what type of dancing was offered under the copy headed "Anyone Can Become a Brilliant Dancer in 10 Days." Nor in the copy, "Five Hours is all we Need to make you a Marvelous Dancer." I assume that it refers to ballroom dancing.

"It has been my experience that ballroom dancing instruction need not be extended over a long period of time. To learn the fundamentals a few hours will suffice. The people seeking dance instruction want to learn NOW —not to make their dance debut next year. It may be through the use of *simplified* instruction technique that Mr. Parson may not be aware of, that teachers can instruct pupils in the matter of a few hours, a week, or ten days. Many 'qualified teachers' teach in an obsolete manner, trying to put dancing into the pupil's head instead of their feet and naturally competition causes them to cry about 'unfair practices' because they have not taken the trouble to keep their instructions up-to-date, but follow a well-worn rut. I am willing to demonstrate my method of teaching in Six Half Hour Lessons to any accredited Dance Master's Association member on request. . . . 'Learn to Tap Dance in Six Hours.' Also possible. Only when it becomes encumbered with that particular teacher's routine does it require a very long period of time to learn and, at that, for professional use where proficiency is mandatory. Any individual with a sense of rhythm can learn quickly to use his toe and heel to 'tap out' the rhythm. That's what its name implies.

"In summary, as a Dance Master's Association member, I would vote against such proposal. The Dance Teachers should wake up! The popular teacher is the one who gives the public what it wants and as quickly as possible, without trying to see how much additional tuition fees can be obtained by prolonging the lessons. . . . The returns I find are greater through short courses than in protarcted ones. . . . Never in the history of a Dance Master's Association have they ever created a dance routine or a definite set of standards that they could force down the public's throat and make them like it. They'll dance it their way, and suit themselves, and learn as quickly as possible. . . .

"(Signed) William H. Mersbach."

Thanks a lot, Mr. Mersbach. Your letter was, in all fairness, very enlightening. It is good to get a load off one's chest, as this observer knows so well. And, speaking of chest loads, we have had one for a long time and this seems just about the right time to unload. Unbutton your ears, my little pigeons, and listen carefully:

Mr. Mersbach's letterhead is adorned with the insignia of the "National Institute of Social Dancing." Can it be taken for granted that the diploma of that institute hangs in a conspicuous place on his studio walls? A diploma which is documentary proof that the person whose name is inscribed thereon has been examined and found proficient in the teaching of ballroom dancing? If so, then this might be of interest:

It was in 1935, if memory serves us correctly, that a group of New York teachers called, by invitation, on the head of the National Institute (Arthur Murray to you) to discuss the drafting of an N. R. A. code. During the discussion, which was attended, among others, by Oscar Duryea, Dorothy Norman Cropper and your observer, Mr. Murray was asked what methods were used in making a person "A Brilliant Dancer in Ten Days." His answer was, in effect: "I tell those who ask about that particular type of advertising if they will take *five hours instruction a day for ten days* they will be able to dance pretty well." It was Miss Cropper, we think, who asked Mr. Murray if he would change his ad to read "Anyone Can Become a Brilliant (or good) Dancer in Fifty Hours," and the answer was, most emphatically, "NO!"

You say in your letter, Mersbach, that "it may be through the use of *simplified* instruction technique that Mr. Parson may not be aware of, that teachers can instruct pupils in the matter of a few hours, a week, or ten days." And also that "many *qualified teachers* teach in an obsolete manner." Further on you state that you are "willing to demonstrate my method of teaching in Six Half Hour Lessons to any accredited Dance Masters Association member on request." All right, Mr. Mersbach, let's assume for the moment that there is a "simplified instruction technique that Mr. Parson may not be aware of. . . ." If there is such a technique why has it been kept under cover these long years? Why hasn't Arthur Murray, who heads one of the world's finest dance schools, put it into effect? Why haven't the various dance teachers' organizations made this technique avail-

(*Continued on page* 48)

CLEMENT BROWN *of Akron, Ohio, and his partner*

AGNES MELCOLL *and* WALTER R. COSDEN *all-round champions of the Daily News Harvest Moon Ball for 1397*

JANE ALLEN, *talented daughter of* PEARL ALLEN, *president of the Chicago Association of Dancing Masters, who is making good in Hollywood. Her last picture was Stella Dallas.*

Below: MILLI WALTHERS, *toe tap and tap specialty dancer trained by Billie and Earl of Billie's Dancing School, Oak Park, Ill.*

Foot-Notes

by WALTER WARE

EXPERIENCE ON BROADWAY says Georgie Hale, Manhattan dance director, means the loss of a chorus girl's chief stock in trade—freshness and anonymity. Theatregoers are interested only in "new faces."

●

BOJANGLES OF HARLEM, née Bill Robinson, will appear along with Hi-de-ho Cab Calloway in the new Cotton Club Show—*Parade.*

●

DEAR CATHERINE LITTLEFIELD—Everyone is asking when America is going to have the opportunity of seeing the ballets which you presented with such amazing success in Europe recently.

●

BIG APPLE, the newest dance craze, which originated in South Carolina, was presented on the stage of the Roxy Theatre during the week of September 3. The dance is described as a combination of Truckin', the Charleston, the Virginia Reel and an old Square Dance. What, no Suzi-Q?

●

WHAT FAMOUS BALLERINA will Everett Marshall wed after his muchly delayed divorce is decreed some time in December?

●

MARGARET KOCHE writes of the success of her two units, each of 24 dancers, which are appearing at fairs throughout the West and Middle West. Miss Koche herself, is with the Midwest unit.

●

THE VITALE FOKINE ROMANCE has at last materialized. Christine Kriens announced the engagement recently and the wedding will take place at the close of the Randall's Island season. Good luck and thank heavens!

●

PAULA STONE, of the famous *Stepping Stones,* was married in August to George Walter Mason.

●

MINUS THE MOON the *Harvest Moon Ball* attracted 25,000 at the Madison Square Garden. From where we were sitting, Annette Van Dyke and I, the winning team looked like anything but winners. Were the judges napping, I wonder?

●

BENTLEY STONE danced the principal role in the Nijinski version of *Lac de Cynge* in southern France with the Marie Rambert ballet for three weeks in August. His own ballet, *Tonight the Ballet,* was also presented.

●

PHILIP GORDON, as a result of his successful appearance in the W. P. A. dance-drama, *Candide,* had the dancing lead in *The Dramatist,* which was presented recently at the swanky Newport Casino in Rhode Island.

●

Seen in New York's Hot Spots

BUDDY EBSEN visited the Cotton Club during a rehearsal and tried for two hours to out-dance Bill Robinson.

●

GEORGIE TAPPS, seen in the movie *Vogues of 1939,* signed to appear in George Hale's new fall revue at the Paradise.

●

CHARLES WALTERS, recently of *The Show Is On,* is appearing on the Viennese Roof of the Hotel St. Regis.

Dancing Along Broadway

VASLAW NIJINSKY, reports his wife, Romola, is responding rapidly to a new treatment. With the aid of his physician and his daughter, Kyra, who dances for him daily, there is an excellent chance, says Madame Nijinsky, of his recovering. None today, lady, thank you!!!

●

FIDDLESTICKS is the title of the musical film which Mitzi Green will make for R. K. O. upon completion of the current *Babes in Arms.*

●

DALE WINTHROP, youthful tap dancer, recently scored a personal hit at the Paramount. She was held over for a second week. She is *that way,* they say, over a Chicago attorney.

●

WALTER WANGER gave us some good dancers in *Vogues of 1938* (besides the orgy of style), with Georgie Tapps heading the list and several nice tappers in the final sequence.

●

FETE FRANCAISE at the Music Hall presented the Rockettes in one of the routines which they danced at the Paris Exposition.

●

THE NEW INTERNATIONAL CASINO opened on August 25 with a swiftly moving revue known as *Bravo.*

DR. LOUISE C. BALL *presents* FLORENCE ROGGE *(left) with a bouquet of typical Virginia flowers at a dinner given, September 2, at the Commodore Hotel by the Society of Virginia Women in New York. Dr. Ball is president of the society*

FLORENCE ROGGE staged the dances in *Virginia* at the Center Theatre, and was responsible for those outstanding dance numbers in the show. Miss Rogge's Drum Ballet had every audience sitting up—it put *life* into an otherwise dullish spot. There weren't really enough of her remarkable effects, like the ballet in a moonlit garden which was so reminiscent of the ballets' best work. The Country Fair Dance and *Jack and the Beanstalk* were definitely the most stimulating moments of the evening.

●

PATRICIA BOWMAN is in the first show of the season—*Virginia.*

●

CLIFTON WEBB received $2,000 per week in Hollywood without ever appearing on the screen. At the Stork Club, Pathe Newsreel caught Webb and he will appear in this picture—without pay.

●

FOLIES BERGERE, the new show at the French Casino, is the best show in town, I hear. Lucienne and Ashour, who present a clever twist on the apache dance, are one of its outstanding hits.

●

MONA MONTES scores again at El Chico.

●

ARGENTINE POLO PLAYERS, two of them, entered a rhumba contest at Surfside and were disqualified for inserting truckin' and Suzi-Q steps.

●

PAUL DRAPER, it is whispered about town, will team up permanently with Mitzi Mayfair. Lone-Wolf Draper, it was, who only wanted to dance solo!

●

GRACE NOTES: Blanche and Elliot have been added to the show at Ben Marden's Arrowhead Inn. . . . Ginger Sutton, acrobatic dancer, is at the Wivel. . . . Christine and Suzanne dance in the 100 Minute Montmarte Revue at Jimmy Kelly's on Sullivan Street. . . . Portia Porter entertains at the Club Yumuri with an interpretive dance, *El Toreador.* . . . Dale Winthrop appeared at Versailles recently. . . . Dorothy Darrel is at the Hollywood. . . . Flash and Dash are at the new Club Cavalier. . . . Eleanor Esteridge tap dances nightly at the Arrowhead Inn. . . . Jeanne Devereaux opened at the new International Casino. . . . Sania Karavaeff is at the Russian Kretchma. . . . Marissa, Spanish dancer, appeared recently at the Waldorf. . . . Aloha and Hula Hula,

dancing girls, made quite a hit at Leon and Eddie's recently. . . . Ruth Daye is in the Paradise lineup. . . . Renee Villon dances nightly at Bertolotti's in the village. . . . Mitzi Green opened at the Club Versailles, August 16.

Hollywood Casts Its Shadows

RUBY KEELER recently underwent an appendicitis operation.

●

ARTHUR MURRAY will direct a movie short for Educational Pictures which will feature the newest dance craze—*Big Apple.*

●

TAMARA GEVA is in the cast of Republic's *Merry-Go-Round.*

●

FIGHT FOR YOUR LADY will feature a dance by Ida Lupino and a dummy of Fred Astaire.

●

THE REAL ASTAIRE, they say, has been a next-door neighbor of Charlie Chapiln's for two years, yet they have never spoken to each other.

●

ELEANOR POWELL owns a German shepherd dog who can tap-dance. What next in Hollywood?

●

A BURLESQUE QUEEN in Los Angeles has tried to adopt the name Gypsy Rose Lee. And Gypsy Louise Rose Hovick Lee is starting legal action. She would like to retain the name in case her film career peters out.

●

Lyda Sue, who was trained by Muriel Kretlow, is taking the place of Mitzi Mayfair in the New York production of *The Show Is On.* Louise Lucana, another Muriel Kretlow girl, is now in New York under the management of Mark Leddy. The Muriel Kretlow Girls recently closed at the Drake in Chicago and opened at the Colony Club, September 8. Her other line opened the same week at Villa Moderne.

●

WANTED—A MAZURKA was heard around the Warner lot recently when such a dance was needed for Kay Francis' *Confession.* Everyone was consulted, including Busby Berkeley and Bobby Connolly. The day was saved by Manny King, who used to dance the mazurka as a kid in Poland.

●

CHORUS BOYS appearing in the film version of *Rosalie* asked that guns which they carried in one scene be decreased in weight. They tired too easily, was their complaint.

●

VERA ZORINA, famed Ballet Russe dancer who will appear in the forthcoming *Goldwyn Follies,* arrived in Hollywood, procured a house, bought a car, learned to drive, got a license, and crashed the car into the corner of United Artists Studios all in one day.

●

THE BEST THING IN THE SHOW—thus does Broadway's *Variety* describe *The Ballet of Marriage* in the play, *The Dramatist,* at the Casino Theatre in Newport, R. I., August 21. The choreographer was Elizabeth Waters, who also danced the leading role. She was ably assisted by Henrietta Greenhood and Eleanor Stauffer, from the Hanya Holm group, and Phillip Gordon, Lou Rosen and Edward Glass from Weidman, Sokolow and Bennington College groups respectively.

●

MAKE A WISH, the new Bobby Breen picture, will have its dance sequences directed by Larry Ceballos.

●

BILLY AND BEVERLY BEMIS, Hollywood dancers, returned from a six-months tour of the East recently. They say that they have danced 150,000 miles, or six times around the world, in their terpsichorean career.

●

GINGER ROGERS will be starred along with Katherine Hepburn in *Stage Door.*

●

POLA MONTOYA has just returned from a six-weeks tour of South America. She appearred in Brazil, Argentina and Uraguay, where she met with outstanding success.

●

DANCING IN THE STREETS was a part of the Labor Day celebration in Washington Square. It was the fourth annual Folk Dance Festival.

Across the Seas With Terpsichore

JEAN DE KOVEN, United States dancer who disappeared so mysteriously from her hotel in the Rue du Vieux-Colombier recently, is still reported to be missing. It is also reported that a $500 ransom note has been received by her aunt. In the beginning 'twas thought a stunt.

●

NADJA, Paris correspondent for THE AMERICAN DANCER, who specializes in Oriental and Cuban dancing, was recently seen in concert with Helene Vanel at the open-air theatre Colombe d'Or in Saint-Paul du-Var in the Maritime Alps. Word comes from abroad that Nadja's beautiful costumes and original numbers have created much praise.

●

DORIS NILES and her partner, Serge Leslie, danced recently for ten days at the Casino in Campoine on Lake Lugano, following their long London engagement.

●

ANTON DOLIN had a great success at his solo appearance on the Riviera this summer when he danced at the gala dinner at Palm Beach Casino, Cannes. His program was chiefly Spanish and included Ravel's *Bolero.*

●

THE MARIE RAMBERT BALLET is now making a tour of French resorts. There are 30 original ballets in their repertoire, all produced in the past seven years.

●

MIA SLAVENSKA is still the talk of Paris. Experts claim that she has more to offer at the age of twenty-one than did the great Pavlova.

●

THE PHILADELPHIA BALLET is still being talked of in French newspapers.

●

MODELS PREFERRED is the new show which George White is now casting.

●

BETH PITT, the *Lighted Balloon Girl* at the Rainbow Room, has the only act of its kind in her dance with specially illuminated balloons. The idea, they say, was original with Miss Pitt and she has invented all the paraphernalia used in connection with it. Her complete control of the balloons at all times—in the air and on the water for her finale—is thrilling to watch.

●

ANTON DOLIN gave two talks on the ballet recently in Paris.

●

MIA SLAVENSKA is being called the second Pavlova in Parisian dance circles.

●

NADJA WRITES FROM PARIS: Some busy. King of Italy's daughter was at our concert on Tuesday! Also Anton Dolin and party. Julia Marcus has done better here than ever before. I was disappointed. Instead of doing her clever parodies she did very poor tap and banal German modern. . . . Helene Vanel has returned from her success in Deauville. . . . She has the soul of an artist which most dancers have not. . . . Yesterday saw a notice of Spadolini's saying he was *not* a member of the troupe dancing at the Theatre Colombe d'Or . . . after telling me he would come and dance for a few days consider this very bad form. . . . He evidently *imagines* himself a *great* dancer . . . but has a long way to go. He was originally one of Mistinguett's *beautiful nude young men* at the Casino de Paris and since then has *not* startled the world, and he has tried for years to get to the U. S. A. He has not the personality and is too short, and Casino Restaurant work is about all he will do unless he learns something—including manners. As Mme. Antignac wrote—Who is Spadolini? . . . Belita Jepson-Turner, Dolin's young and only pupil, debuts at the big Charity Ball on the 24th at Cannes. . . . Hear Trudi Schoop was very good in Paris. . . . Capella and Veronique, in Mistinguett's new show, are the best I have ever seen. . . . Helene Vanel and I danced every night this week. . . . The social leader in Paris for many years is sending out cards for our teas and evenings of the dance in Paris. . . . Freddy Wittop dances at the very fashionable Italian resort, Lido, near Venice. A recital in Biarritz. Goes to New York later to tour. . . . Inez le Vail (De Vega Company) is at Scheherezade night club in Paris. . . . Mia Slavenska expresses all a great dancer requires. One doesn't think while seeing her dance that she has counted out steps for hours or copied her teacher's dance minutely (she, by the way, creates all of her own dances), but after learning her technique she has forgotten the mechanics which still remain subconsciously and she adds feeling and spirit. . . . And how is Leonard Ware after all his Parisian life? . . . Must "whoop" it up for my new number—Exotic Flower. Toujours, Nadja.

The sensational brunettes, BETTY STORY, NADINE FUTRA *and* RITA ROPER, *just closed in "Road to Rio" at Centennial Exposition, Dallas, Texas, were judged best act on Fair Grounds, trained and routined by Bruce R. Bruce, Chicago, Illinois*

50 years of growth and achievement

Salvatore Capezio, the Master Builder of Dance Footwear

Milestones in CAPEZIO Achievements

1887—The establishment of CAPEZIO as a specialist in Dance and Theatrical Footwear, pledged to the highest quality standard.

1892—Appointment as the Metropolitan Opera Official Shoemaker, a recognition of creative ability to serve world-renowned artists and a famous Ballet Corps.

1915 — Pavlowa's Endorsement — acknowledgement of CAPEZIO's skill and creative ability by the world's foremost Ballet Dancer.

1925—Paris Exposition, at which CAPEZIO won the international gold medal for the finest dance slippers in the world!

1928—Concave Arch—The introduction of a radically new and different arch design in toe slippers, a definite aid to proper toe position.

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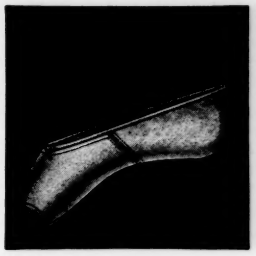

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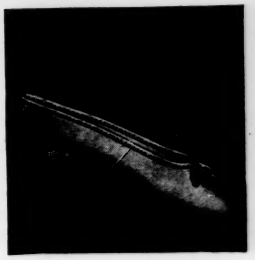

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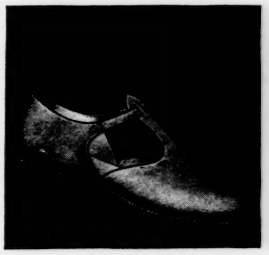

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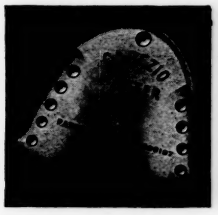

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AGENCIES IN PRINCIPAL CITIES

Mazurka

by HAZEL SHARP

Music: *Mazurka,* from the ballet *Coppelia,* by Delibes. Cut first 17 M, use 18th for introduction. For Step I, next 16 M, using 2nd ending only. Step II, next 16 M, using 2nd ending only. Interlude, next 3 M. Step III, next 16 M. Interlude, next 4 M. Step IV, next 16 M, using 2nd ending only. Interlude, next 16 M. Step V, next 8 M and repeat as marked. Interlude, next 8 M. Step VI, next 16 M. Cut 22 M to Tempo 1, play 15 M, cut to last M, *Fine*.

Introduction

Enter upstage R, run to upstage C. 1 M.

I.

Progressing fwd. across stage from upstage C toward R: hop L, step R, hold R, hop R, hop R, step L, hold L, hop L. 2 M.

Circling toward stage L: step R, away L, close R, step L, away R, close L, making a complete R turn. 2 M.

Repeat previous 4 M three times more. 12 M.

Progressing fwd. across stage from downstage L toward R: Hop L, step R, hold R, hop R, hop R, step L, hold L, hop L. 2 M.

Facing downstage R, R arm extended fwd., L arm extended toward upstage L: step R, L, R, L. Tap R toe to 4th position back. 2 M.

Total, 16 M.

II.

A.

Hop L, step R, step L, making complete turn to R. 1 M.

Hop L, step R, hold R, hop R, facing downstage C and moving R. 1 M.

Facing downstage C moving L: hit L heel with R heel three times. 1 M.

Moving L, facing L, step L, cross R over it. 1 M.

Reverse previous combination, starting with R ft. 4 M.

Repeat all of A, starting with L ft. 4 M.

Reverse entire combination, starting with R ft. 4 M.

Total, 16 M.

Interlude

Step R, step L, stamp R, stamp L. Step R, step L, stamp R, stamp L. Step R, step L, stamp R, stamp L. Moving toward downstage R and run quickly to face upstage R. 3 M.

III.

A.

Step L, throw R ft. toward upstage R, hop L. 1 M.

Step on R ft., knee bent low as L leg is extended back toward stage R, tap L toe on floor, then raise it and face downstage C. 1 M.

High pas de basque facing downstage C. 1 M.

Step R, stamp L and raise L ft., still facing downstage C. 1 M.

B.

Step L, throw R ft. toward downstage L, hop L. 1 M.

Step on R ft. toward downstage L, swing L leg toward downstage L and turn to face upstage R, tap L toe, stretching leg toward downstage L. 1 M.

High pas de basque to L, facing downstage C. 1 M.

Repeat all of B thus far, but instead of raising L ft. at end, transfer weight to L ft. on stamping L ft. 4 M.

Facing downstage C and moving bkwd. toward upstage, hop L, step R, hold R, hop R. 1 M.

Hop R, step L, hold L, hop L. 1 M.

Moving toward stage R, long step to R on R ft., close L ft. 1 M.

Facing downstage C, turn on R ft. to R with L ft. raised to knee, drop on L ft. 1 M.

Total, 16 M.

Interlude

Hop L ft., step to wide 2nd position on R ft. 1 M.

Looking toward downstage L, draw L ft. to click R heel, R arm in high 4th position. 1 M.

Hop on R ft., step to wide 2nd position on L ft. 1 M.

Draw R ft. to click L heel, L arm in high 4th position, looking toward downstage R. 1 M.

Total, 4 M.

IV.

A.

Ctu with R, step L, cut with R, facing downstage L. 1 M.

Cut with L, step R, cut with L, facing downstage R. 1 M.

Cut with R, step L, cut with R, facing downstage L. 1 M.

Step L ft., stamp R ft., throw L ft. toward downstage L. 1 M.

Reverse entire step. 4 M.

Repeat A, but instead of final stamp R and throw L, scuff R ft. toward downstage R and hop L. 4 M.

Step R, hold R, hop R, turning toward upstage R. 1 M.

Hop R, step L, hold L, hop L, turning toward stage L. 1 M.

Run R, L, R, toward L. 1 M.

Step L ft., stamp R ft. front, facing downstage C. 1 M.

Total, 16 M.

Interlude

Hop L ft., step in wide 2nd position on R ft. 1 M.

Draw L ft. slowly to click R heel, R arm in high 4th position. 1 M.

Hop R ft., step in wide 2nd position on L ft. 1 M.

Draw R ft. slowly to click L heel, L arm in high 4th position. 1 M.

Hop L, step R, hold R, hop R, facing upstage C. 1 M.

Hop R, step L, hold L, hop L, facing stage L. 1 M.

Run R, L, R, toward L. 1 M.

Step L, stamp R ft. in front. 1 M.

Repeat entire Interlude, but instead of last step L and stamp R, step on L ft. toward upstage L, face upstage L and extend R leg toward downstage C. 8 M.

Total, 16 M.

V.

Make a large circle, moving from stage L to downstage C to stage R to upstage C.

A.

One waltz step, R, L, R, turning R. 1 M.

Drop low on L ft., R leg stretched far back, tap R toe on line of circle, completing half-turn to R. 1 M.

B.

One high pas de basque half-turn to R. 1 M.

Drop low on L ft. with half-turn to L, tap R toe again on line of circle. 1 M.

Execute A and B two more times. 8 M.

Execute A and run to center of stage. 4 M.

Total, 16 M.

Interlude

Facing downstage center, hop L ft., wide step on R ft. to 2nd position. Close L ft. moving toward downstage R. 1 M.

Step R, throw L ft. high to front, hop on R ft. 1 M.

Cut back with L ft., step back on R ft., cut back with L ft. 1 M.

Step R ft., brush L ft. front and back. 1 M.

Now face downstage L and move L. Step L ft., step R ft., brush L ft. front. 1 M.

Brush L ft. back, step L, step R. 1 M.

Brush L ft. front, brush L ft. back, step L. 1 M.

Step R, step L, stamp R in front and release it, facing downstage R. 1 M.

Total, 8 M.

VI.

Slide to R on R ft., hop twice on R ft. 1 M.

Step L ft., stamp R ft. front, step on R ft. 1 M.

Hop on R ft., swinging L ft. fwd. and around, step L ft., step R ft., making complete turn to R. 1 M.

Hop on R ft., swinging L ft. fwd. and around, step L ft., stamp R ft., making another turn to R. 1 M.

Execute entire above combination two more times. 8 M.

Then circle R with:

Hop L, step R, hold R, hop R. 1 M.

Hop R, step L, hold L, hop L. 1 M.

Run to upstage L, turn and face upstage R. 2 M.

Total, 16 M.

VII.

Repeat Step I, striking a pose on last M for finish. 16 M.

BRAVO!

Code of Terpsichore

by CARLO BLASIS
With Notes *by* ALFONSO JOSEPHS SHEAFE

(*Continued from last month*)

ATTITUDE

The pit of the neck must correspond perpendicularly with the feet; if you move one leg forwards, the pit then goes back out of its perpendicularity on the foot; if backwards, it is thrown before, and thus changes its place with every variation of position.

Besides a graceful carriage, let the dancer acquire uprightness, by forming an exact counter-poise with every part of his frame, and thus enable himself to support his body on one leg only, as also to obtain an elegant style of attitude upon both. (See Figures 31, 32, 33, 34, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48 and 49.

Of the Centre of Gravity in a Dancer.

The weight of a man standing upon one leg is divided in an equal manner on the point that sustains the whole (See Figure 38), and as he moves, the central line of gravity passes exactly through the middle of the leg that rests wholly upon the ground. (Figure 29.)

COUNTERPOISE

A person that carries a burthen placed out of the central line of his body, must necessarily add, from his own weight, a balance sufficient to counterpoise it on the opposite side, and thus form a true equilibrium round the perpendicular of gravity. (Figure 32.) But in certain attitudes which the dancer throws himself into as he springs from the ground, as also in the inclined arabesques such as that presented in Figure 44, the central line of gravity is not to be attended to in the same manner as it is in Figures 3, 4, 6, 7, 8, 9, 10, 11, 28, 83, 57, 58, and 59.

Of the Figure that moves Against the Wind.

A dancer that goes against the wind, in whatever direction it may be, cannot preserve with exactitude the centre of gravity on the line that supports him.

(See Figures 32, 33 and 34 turned on

FIGURE 16

FIGURE 17

FIGURE 18

FIGURE 19

Poses, preparations, and endings of steps and tems. Enchainemens and steps may also be finished in *attitudes* and *arabesques.*

FIGURE 20

FIGURE 21

FIGURE 22

FIGURE 23

opposite sides, and Figures 60, 61, 62 and 65 of the Bacchanalian Groupe, which I composed during the first year that I was engaged at the Theatre of La Scala, at Milan; a theatre much celebrated for its magnificence, and the combination of talent which it usually displays.)

That particular position which is technically termed "Attitude" is the most elegant, but at the same time, the most difficult which dancing comprises.

It is, in my opinion, a kind of imitation of the attitude so much admired in the statue of "Mercury" by J. Bologne. (Fig. 28.) Figures 29 and 30 exhibit the two sides of it.

ATTITUDES

Figures 21, 22 and 23 show attitudes derived from the 2nd and 4th Positions.

FIGURE 24

FIGURE 25

Derived from the 4th Position.

A dancer who studies this attitude, and performs it in a chaste manner cannot but be remarked as one who has acquired the best notions of his art. Nothing can be more agreeable to the eye than those charming positions which we call *arabesques,* and which we have derived from the antique *basso relievos,* from a few fragments of Greek paintings in the fresco at the Vatican, executed after the beautiful designs of Raphael.

Arabica ornamenta, as a term in painting, means those ornaments composed of plants, shrubs, light branches and flowers with which the artist adorns pictures, compartments, frises, panels, etc. As a term of architecture, they signify various fanciful foliages, stalks, etc., with which pediments and entablatures are often embellished. The taste for this sort of ornaments was brought to us by the Moors and Arabs, from whom they have taken their name.

Our dancing-masters have also introduced this term into their art as expressive of the picturesque groups which they have formed of male and female dancers, interlaced in a thousand different manners one with another by means of garlands, crowns, hoops, entwined with flowers, and sometimes ancient pastoral instruments, which they hold in their hands.

These attitudes, so diversified and enchanting, remind us of the beautiful Bacchantes that we see on antique *basso relievos,* and by their lightness, their variety, their liveliness, and the numberless contrasts they successively present, have, in a manner, rendered the word "arabesque" natural and proper to the art of dancing. I may flatter myself in being the first to give the precise meaning of this expression as applied to our art; without such explanation, it might afford a motive of derision to painters and architects, to whom it originally and exclusively belonged.

Dancers should learn from those chaste pieces of sculpture and painting, the real mode of displaying themselves with taste and gracefulness. They are a fount of beauty whereto all who aspire to distinction must resort for purity and correctness of design. In the Bacchanalian Groupe above mentioned, I introduced, with some success, various *attitudes, arabesques,* and *groups,* the ideas of

FIGURE 26

ATTITUDES

FIGURE 27

which I had conceived on seeing the paintings, bronzes, and marbles excavated from the ruins of Herculaneum, and by these additional images, rendered its appearance more picturesque, characteristic, and animated. Those precious monuments of ancient skill have been repeatedly pronounced the best models for the painter and sculptor; in my opinion, they are of equal service to the dancer.

Poses, preparations and endings of steps and temps are shown by Figures 12, 16, 17, 18 and 29.

N.B. *Enchainemens* and steps may also be finished in *attitudes* and *arabesques.*

Figures 20, 21, 22, 23, 24, 25, 26 and 27 present different *attitudes.*

Arabesques are shown in figures 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48 and 49.

Figures 44, 45 and 52 Show *arabesques* (back view).

Groups and *attitudes de genre* may be found in figures 56 to 62.

N.B. I have left out several *attitudes* and *arabesques* upon one foot resting flat on the ground, and the same *arabesques* upon two feet, which are done by merely putting down the leg that is in the air as in Fig. 52, which is derived from the arabesque shown in Fig. 51.

Attitudes, poses, and *arabesques* may be varied *ad inifinitum;* for the slightest change in the situation of the body, in the oppositions of the arms, or the motions of the legs when all is happily combined, must produce an immense diversity. It is the good taste of the dancer that must decide on the best manner of combining and changing them, taking especial care to appropriate them to the style and character of his dancing. These modified attitudes are much practiced in the enchainemens of groups similar in figures 56 to 62.

CHAPTER 6

OF *Temps,* STEPS, *Enchainement,* AND OF THE *Entrechat*

Let your *grands temps* be wide, mellow, and bold; perform them with preciseness, and in ending them be upright and firm on your legs. In all your *terre-a-terre* steps you cannot be too active about your instep, nor bend your feet too much downwards, as the former gives your execution considerable brilliancy, and the latter renders it light and graceful.

A truly good dancer ought to throw a sort of light and shade into his steps, and by great exactness of performance, distinctly mark each variation he makes in them. In all your *high caperings,* develop a manly vigor, and let your *steps of elevation* be agreeably contrasted by the rapidity of your *terre-a-terre* steps. Do not, however, forget to regulate your choice of steps on the kind of dancing you have adopted, as also on your physical construction.

(*Continued in next issue*)

The Bennington School

(*Continued from page* 13)

auditions committee consisting of Martha Hill, Louis Horst, and John Martin. The Program in Music for the Dance had three enrolled students who gained considerable experience in providing musical settings for the dances composed in various courses, and in general accompaniment for classes. This program is under the capable direction of Louis Horst, and it also includes a study of musical literature for the analysis of styles and forms. It is especially important in view of the fact that modern dance is creating a new departure for music, and musicians who can compose for the dance are badly needed.

A special feature inaugurated this year was the awarding of fellowships to three recognized young dancers: Esther Junger, José Limon, and Anna Sokolow. These artists were part of the community for the duration of the session, and worked independently on compositions which they presented in a joint recital as part of the Festival series. To accommodate choreographers and Fellows in their group compositions, students from the General Program were selected by audition to form the groups. The Fellows' groups, especially, were subjected to a discipline similar to that of the Workshop, although less intensive, involving much time for composition, rehearsal, and preparation for a professional performance, even though many members of this "Laboratory in Composition" had had no professional experience previously.

The community forming the school existed for six weeks in an atmosphere of intensity and concentration that is rarely equalled in civilized life. It was remote from the ordinary problems of living, and the rest of the world seemed hardly to exist, although there was much evidence of newspaper reading, and an exciting rally for the cause of democracy in Spain. This contact between modern dance and social problems is also borne out by the content of most of the new dances presented at the recitals. There was little need for diversion or special provision for recreation, although opportunity for these abounds both in the school and in the surrounding country. Students quickly adjusted to the strenuous physical regime, and really benefitted by it. Modern dance techniques are, of necessity, largely made up of distortions which are anatomically and physiologically unnatural, but by careful progression of exercises, bodies became limber and muscles strengthened, along with an increased kinesthetic awareness so necessary to the dancer.

Frequent evening meetings presenting topics of general interest were scheduled and well attended. Paul Love gave two lectures on dance notation; Theodore Newcomb summarized the causes and developments of the civil war in Spain; Robert Woodworth showed some interesting scientific movies. There were several musical programs presented by the musicians of the school, and the newly organized American Dance Association held a meeting to discuss its purposes, along with a performance by Marian Van Tuyl of Chicago. Each of the four dance artists conducting the course in Modern Dance held one meeting for the elucidation of his or her approach. Hanya Holm and Charles Weidman included exciting demonstrations of their work. There were, as well, exhibitions of dance photographs by Thomas Bouchard, and of drawings by other artists. The subject of ballet dancing came in for a share of discussion in several theory classes, and of special interest was a lecture by Lincoln Kirstein, director of the Ballet Caravan, and a performance at the Armory by that group.

All of these events, however interesting they were, fell into second place beside the brilliancy of the Festival Series. Aside from two performances by Doris Humphrey, Charles Weidman, and their groups, at the beginning of the session, these concerts were congregated in the latter half, Martha Graham's two performances at the end of the fourth week, and the Fellows' concert, and two evenings for Hanya Holm and the Workshop group occupying the last three days of the session. The influx of visitors, and the natural interest of all dance students in these events, increased the tension in the atmosphere to an electric pitch. In the words of John Martin, there is probably no more ideal dance audience to be found anywhere else in the world. Critical, but deeply appreciative, they do not hesitate to show their enthusiasm when it is merited. And all of these performances well deserved such enthusiasm. In the matter of making dance history, Martha Graham's *Immediate Tragedy,* Esther Junger's *Festive Rites,* José Limon's *Danza de la Muerte,* Anna Sokolow's *Facade—Esposizione Italiana,* and Hanya Holm's *Trend,* all presented for the first time at Bennington this summer, are worthy of note. In *Trend,* a work of heroic stature, Miss Holm has established herself as a choreographer and artist surpassing her high rank as dance educator which she has long held in this country.

Of the many distinguished visitors from all parts of the country, the one to occasion the greatest interest was Ruth St. Denis, who is indirectly responsible for the remarkable development in American dance. Not only does Miss St. Denis hold the respect of all dancers for her pioneer work in establishing the dance in America as an art form, but it was under her tutelage and inspiration that Martha Graham, Doris Humphrey, and Charles Weidman began their dance careers. That they have developed in a direction unforeseen by her does not detract from her credit, and when Martha Graham introduced her to the enthusiastic crowd in the little restaurant in Bennington after a Graham concert, the response left no doubt of the public's awareness of her place in the dance.

An informal demonstration of dances composed in courses under the direction of Martha Hill and Louis Horst closed the fourth session of the school. The high caliber of many of these dances, especially a longer group work entitled *Three Dances of Judith,* composed by Ruth Bloomer in the Program in Choreography, indicates, perhaps, more than anything else, the excellent work which the Bennington School of the Dance is accomplishing. To anyone who has followed these demonstrations each year, the progress is apparent. The dances have more conviction, greater clarity and beauty, than they had four years ago. It is perhaps in this field of dance composition that the school's most important contribution lies. Its other qualities are unique and worthwhile, but easily duplicated. But there is at this time no keener group of dance-minded teachers and critics collected in any one place in the country. And while techniques of movement may be imitated, it is sound choreography and music composition that will lead the way. At Bennington, under Martha Hill and Louis Horst, students are led to build, on a firm basis of formal structure, dances that have something to say, and say it clearly and beautifully. In this direction lies the future of the American dance.

The Collector's Corner

by PATRICIA SHIRLEY ALLEN

There have been many books entitled *The Dancing Master,* but surely none so outstanding as the *Dancing Master* of Pierre Rameau. It appeared originally in French, privately published by the author in 1725, detailing the essential five positions and illustrated profusely with engravings. Three years later J. Essex translated the book into English and published it in London. There have been subsequent translations, the most recent by Cyril Beaumont.

The title page has a quaint flavor for modern readers. It says: *"The Dancing Master:* or *The Art of Dancing Explained,* Wherein the Manner of Performing all Steps in Ball Dancing is made easy by a new and familiar Method. The Whole containing Sixty Figures drawn from the Life and curiously engraved on Copper Plates."

Collectors who read *Ballet Slippers and Bunker Hill* in the September issue of THE AMERICAN DANCER will be interested in an early edition of *Mlle. Fanny Elssler's Quadrilles arranged for the Pianoforte,* by Ch. Jarvis of Philadelphia almost a century ago. It contains *La Cracovienne, La Tarentele, La Smolenska* and *La Sylphide.* On the cover are five figures of Mlle. Elssler posed in various costumes.

●

There may be readers who remember the custom, at the turn of the century, of publishing little pamphlets like *Developing Exercises for Promoting Strength, Gravity and Grace.* This booklet was composed for public edification by H. N. Grant, Master of Dancing in Buffalo, 1902.

●

Notes from Pavlovania: Annia Breyman of Glendale, Calif., has enshrined Pavlova's own toe shoes under glass, among her collection of photographs, prints and music.

It is said that the ruby which Cyril Beaumont owns in London was the bleeding heart on Pavlova's Swan costume.

●

The most complete collection on the Vernon Castles belongs to Frederick Henry, and there have been magazine and newspaper articles galore written about it. This collection should be particularly interesting in view of the forthcoming motion picture on the life of the Castles.

●

The "inside story" of a dancer's life is told in *The Natural History of the Ballet-Girl* by Albert Smith in 19th-century London. Its Preface relates: "We shall knock over theatrical romance for common-place reality." The treatise describes how all glamour departs when a ballet-girl leaves the theatre after the show.

●

Do autographs come under the heading of collector's items? We think so. Anyway, THE AMERICAN DANCER is very proud of Fokine's signature scribbled on a subscription blank which is now among Leonard Ware's trophies.

●

Among THE AMERICAN DANCER'S recent acquisitions is another set of beautifully colored pictures of old dance costumes from every country. The notion of American dress which was current in Europe at one time is portrayed by a girlish figure in full-skirted costume—with a bow and quiver of arrows to connote the Indian influence!

●

We are indebted to Mr. Kamin of the Kamin Bookshop for his cooperation and kindness in supplying information about publications mentioned here.

●

This column is a clearing-house for collectors. Write in and tell the dance world about your treasures. We may be able to trace the history of an item for you.

Student and Studio

The candid camera catches ELMER WHEATLEY, *prominent Waco, Texas, teacher in her Eleanor Powell tap number*

● NEW YORK, N. Y.—Miriam Marmein coached the principal dancers for the Fokine Ballet *Scheherezade* at Randall's Island Stadium in August. Five hours of intensive rehearsal at the Imperial Theatre put the scenes in shape for a splendid performance.

●

The American Ballet School announces its new season with an attractive prospectus, telling something of its history and its plans for the future. They say enrollments are excellent at that studio this year, and we may believe that the interesting and soundly composed booklet they send out had something to do with bringing new students. Other teachers might well give a second thought to the practice of embodying what they have to offer in written form. It would certainly be a valuable aid to the promotion of any school's business.

●

Chester Hale, renowned ballet master, is returning to the Master Institute of United Arts, the school of the Roerich Museum, to resume leadership of the Ballet Department, which he left in 1923. Mr. Hale has since studied in Europe with Enrico Cechetti, acted as ballet master of the Capitol Theatre in New York and held the post of dance director with M. G. M. in Hollywood. His latest production in New York was *Frederika* for the Shuberts and he also produced *Pan American Casino* at the Dallas, Texas, Centennial.

●

Among Lou Wills' pupils who are making good is Caroline Toy, acrobatic dancer, who is preparing to leave for Europe with the Littlejohns, the Australian novelty act that makes a world tour every year. Sherman Burns, phenomenal nine-year-old who was trained in acrobatics by Lou Wills, has completed a Warner Bros. short and will audition for R. K. O. and Metro-Goldwyn-Mayer. Lois Leeds, another bright spot on Lou Wills' teaching record, does her acrobatic dancing at the Nut Club in Greenwich Village.

●

Jules Stone reports that Edna Dittus, a pupil at his Jamaica Branch, won first prize on Major Bowes' WABC amateur hour and is now touring with a Major Bowes unit in New England. Mr. Stone is now connected with the Oscar Duryea Studios in New York City. He will teach his newest creation, *The Hot Foot Stomp,* at the next D. T. B. A. meeting in the Park Central Hotel.

●

The season's new dance sensation, *The Big Apple,* will be a feature of the first meeting for this season of the Dancing Teachers Business Association, to be held on Sunday, September 26, at the Park Central Hotel. Helen Powell Poole of Charlotte, N. C., who helped arrange *The Big Apple* for news reels in Washington, D. C., recently, has been engaged by the D. T. B. A. for a presentation of the dance. Others on the program include Aleta Dore teaching baby work, and Jules Stone with his latest tap dance for solo or group, *The Hot-Foot Stomp.*

●

Alexander Gavrilov and Ada Verowa prevued their "dance compositions in theatrical form" at the Little Theatre, August 30. The entire performance was staged by Mr. Gavrilov, with the exception of *L'Apres-midi d'un Faun,* which is a revival of Nijinsky's original choreography as he rehearsed it in Diaghileff's Ballet Russe.

●

The gentleman on page 28 in the September issue of THE AMERICAN DANCER, who is pictured teaching a class of Canadian teachers at the D. T. B. A., is Don Le Blanc. Mr. Le Blanc, in addition to his regular studios, will open a new school at Rockville Centre, L. I., this season.

●

Boris Novikoff's Russian-American Ballet School at the Metropolitan Opera House opened its winter season, September 15, offering the new dances popular in Europe and specializing in professional training.

●

Selma Marlowe, one of the better tap dancers, is studying ballet and modern at the Fred Le Quorne Studios.

● BUFFALO, N. Y. — Geraldine Hoffman's 8th annual revue, *Juvenile Follies of 1937,* sparkled with the gay spirits of Miss Hoffman's youngsters. The two acts led up to a sprightly "Mardi Gras" finish that topped of the show.

● DUNKIRK, N. Y.—Eloise McMahan Heyl received high praise from the faculty and students of Fredonia, N. Y., State Normal School for the instruction she offered in social dancing this summer, as part of an experimental project. Miss Heyl feels her success was a tribute to the D. M. of A., who supplied the teaching methods and material.

● ALBANY, N. Y.—Oscar and Gertrude Hallenbeck reopened their 18th season, September 7, in this city and suburbs. Another main school opened later in the month at Kingston, N. Y. The first studio recital of the year took place September 17, with members of the summer school appearing.

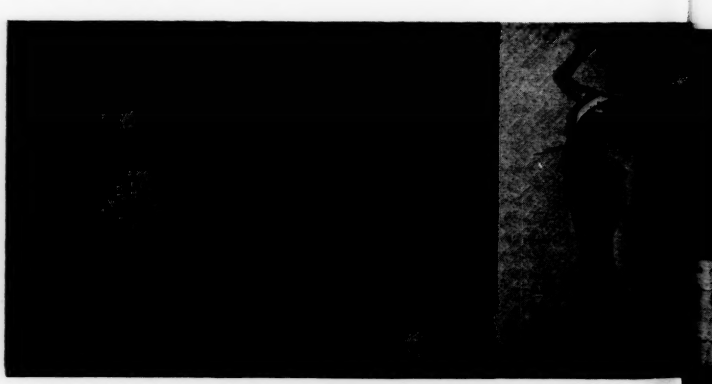
● SYRACUSE, N. Y.—Sonya Marens offers every form of dance this season in her studio, and trains both amateur and professional performers. This city remembers with pleasure Miss Marens' last recital in May, which exhibited some of her best work.

● BAYONNE, N. J.—Christina Brownsweiger's recital was one of the finest shows presented here. It played to a matinee crowd of more than 300, and to 800 people at the evening performance. So many spectators were left outside that the show will be repeated during early Fall.

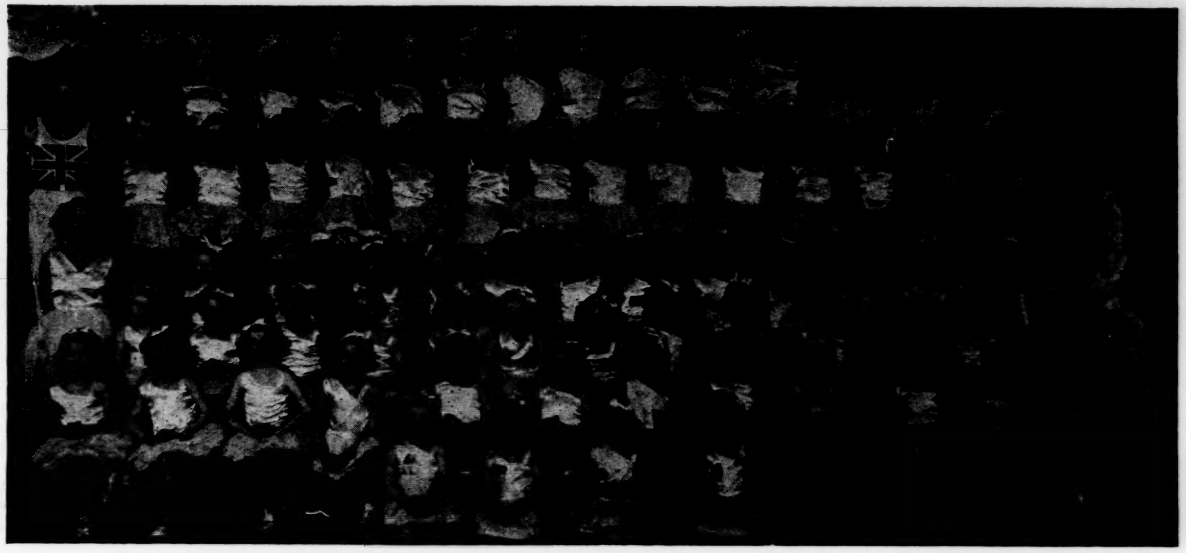
● DENVILLE, N. J.—Edith Emmett's entry won first prize in the Tenth Anniversary Pageant at Lake Mohawk Country Club, August 14. September 1st she closed the season with Mohawk Juvenile Follies.

● MEADVILLE, Pa.—Arita Lee was responsible for the training of Miss Maryellen Clawson, who has joined the teaching staff of Jimmie Gallagher in Denver, Colo., after studying tap with him.

MRS. ELLA BANKS, *of Baltimore, Md., seenig one of her pupils,* BEVERLY ANN ELSH, *off for Hollywood where she has a contract with Universal to play in a picture with Bert Lyle*



Left to right: JEANNE MARIE FULLER, pupil of "Daddy" Kohl, Miami, Florida, who modeled costumes at D.M.A. Normal School; NORWOOD DIXON, who demonstrated for Jack Manning at D. T. B. A. and D. M. A. conventions this summer, and JEAN SHEPHERD, Akron, Ohio; NATALIE CONLON, pupil of Tom Sheehy in Los Angeles.



Pupils of Helen Sale who participated in a Coronation Ballet held recently in Maple Leaf Gardens, Toronto, Canada

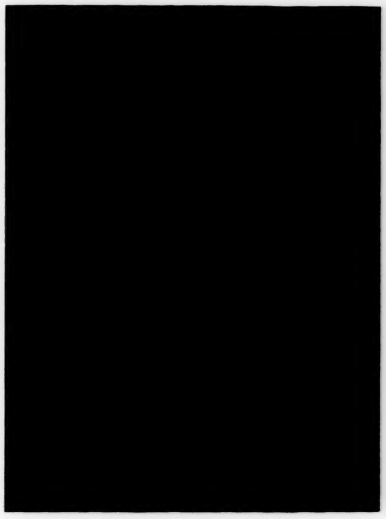
● PHILADELPHIA, Pa.—Florence Cowanova, Philadelphia's well-known dance instructor, found two new pupils in Atlantic City recently. They are Bess Ehrhardt and Roy Shipstead. The champion ice skaters called on Miss Cowanova to teach them ballet technique, which they are incorporating in an unusual ice skating routine. Jane Vaughn, the amateur Philadelphia skating champion, also studies ballet under Miss Cowanova.

●

On August 17 and 18 Florence Cowanova and her dancers presented *The Press Parade* in the Viking Room of Haddon Hall Hotel in Atlantic City. The idea back of *Press Parade* was very clever, based on all the news items contained in the modern newspaper. Seventy-five children took part. In *Radio Highlights* Marianne Gilliland represented Jessica Dragonnette and waltzed to the tune of *Alice Blue Gown*. Peggy White, young daughter of Mayer White, made her debut in *Horoscope*, a modernistic number in which she wore a sapphire blue satin gown appliqued with silver signs of the Zodiac. Miss Cowanova danced herself as premiere danseuse in *Ballet* Royale of the Coronation number, and also a tango solo. Other interesting titles in the show were *China Crises Continues, Weather Forecast, Cross Word Puzzle, At the Tracks, The Quintuplets Again Make the Headlines!*

●

● WILKES-BARRE, Pa.—Tony Grant has returned to his studios in Wilkes-Barre and Pittston, after a two-week engagement with his students at the Steel Pier in Atlantic City. Earlier in the year, *The Tony Grant Follies of '37* ran two nights with an entirely new cast each time, in order to give every student a chance to appear.



SHIRLEY SEELEY, *talented pupil of the Leona M. Lucas School, Dearborn, Mich.*

● BRADFORD, Pa. — Miriam Kreinson wound up her summer season as dance instructor for the New London Players, New Hampshire, with a *Little Barn Revue* for the benefit of the annual Hospital Day Program. Miss Kreinson staged the show and appeared in it herself.

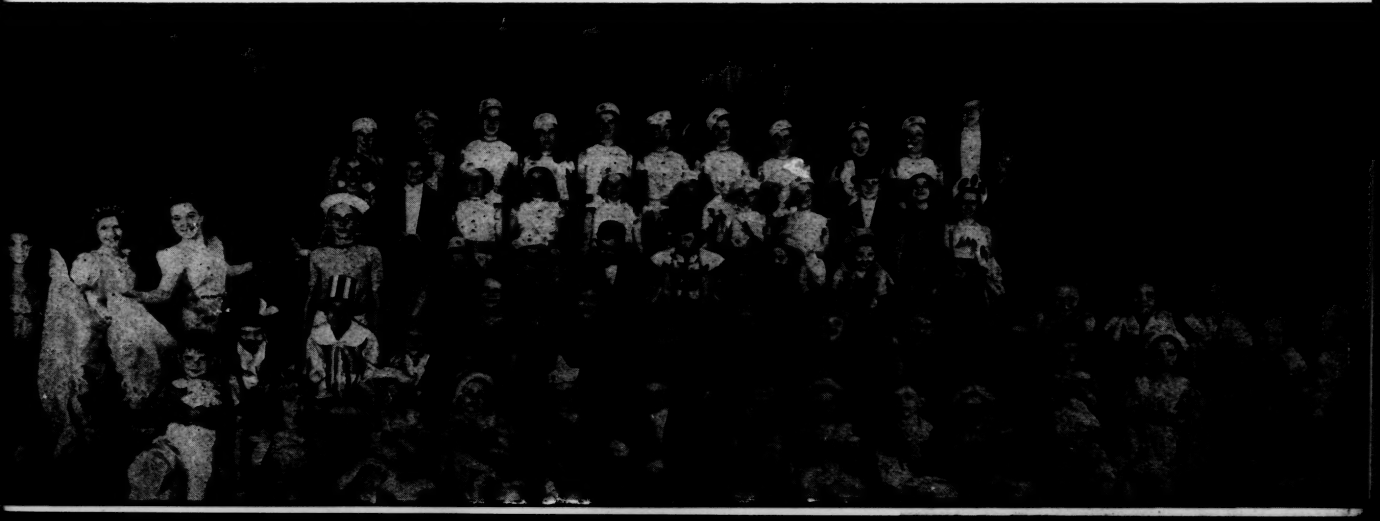
● BOSTON, Mass.—A Theatre of the Dance will be organized here this year, to be played twice a week by Senia Russakoff's Petite Ballet Russe and by guest artists from other parts of the country. The Petite Ballet Russe has been reviewed by local dance critics, who say there were revealed some outstanding dance numbers in their programs.

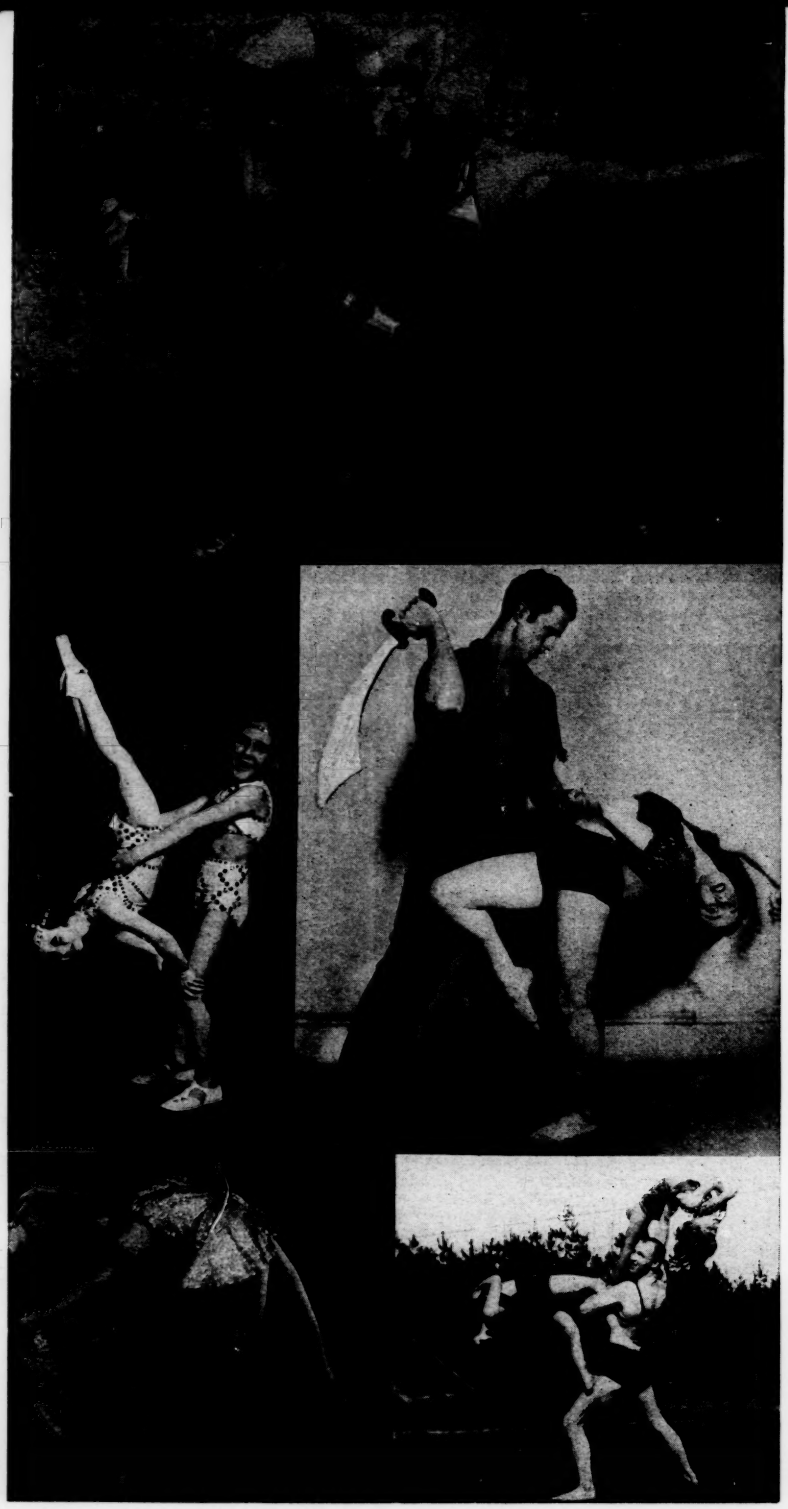
● WASHINGTON, D. C.—Leroy Thayer entertained Cor Klinkert and Leisje Santen for a week as his house guests after the D. M. of A. Convention this year. They rushed to New York for the Harvest Moon Ball, and Mr. Thayer saw the couple off on the Ile de France, August 27.

● NEWPORT NEWS, Va.—Charles Henkel and Miss Douglas Humphries opened their school, September 4, and started the new season auspiciously.

● PORTLAND, Maine—Directors of the Three Arts Studio are excited over the prospect of a stage show by thirty pupils at the Strand Theatre, September 24 and 25. The management of the theatre will present this group in a revue, entitled *Rhythm on Parade*. Mrs. Sadie H. Nissen and Miss Helena R. Jackson of the Three Arts Studio are staging

Pupils of Julia Gorman as they appeared in recital at Grant City, Staten Island.





Top: JACK and BEVERLY BLILER, pupils of Grace Bowman Jenkins, Decatur, Ill. Second row: left, LA DONNA SUE KILE and JERRY BIVIN of the Jerome Cook School of Dancing in Parsons, Kansas; right, RUTH BARTHOLOMEW and RUSSELL ALLEN, trained by Ella Banks, Baltimore, Md., a team that danced at the D. M. A. Banquet. Bottom row, left to right: LENA DUKE CROLEY, new teacher for the Freiburg Sisters, Louisville, Ky.; PEGGY SHUMAKER, JEAN NORWOOD and CLARKE MATHEWSON, students of Mrs. Park Mathewson, Raleigh, N. C.

the show and teaching the dances respectively. As Mrs. Nissen says, it is a "lucky break" for the school, coming as it does just before their opening on October 9.

● HARTFORD, Conn. — The Dancing Teachers Club of Connecticut held its open session, September 19, with new ideas, the latest dances and splendid teachers for the faculty. Jack Manning was in charge of tap work, Dorothie Littlefield presented something special in ballet, and Donald Sawyer taught ballroom.

● CHARLOTTE, N. C.—Maxine Martin, Betty Henderson and Jean Foreman, three pupils of the Henderson School of Dancing, won a week's engagement at the Roxy Theatre, September 3. The Henderson studio also has three pupils in the Atlantic City national beauty contest, which is being judged this year according to talent as well as beauty. Ruth Covington is "Miss North Carolina," Betty Honeycutt is "Miss Charlotte," and Phyllis Randall is "Miss California."

● NASHVILLE, Tenn.—Elizabeth Bryant Combs spent a busy summer and a profitable one in New York City where she studied at the Arthur Murray Studio, and later in Chicago for the convention of the Chicago Association. She plans to reopen her school this Fall in the downtown section of Nashville.

● BIRMINGHAM, Ala. — Violet Nappi, who visited New York to take Mme. Serova's summer course, had an interesting time in Havana recently, studying the rhumba. Besides Miss Nappi's regular studio during the year, she conducts three public school classes.

● LITTLE ROCK, Ark.—Dorothy Donelson and her students presented a "triple treat in rhythm" entitled *New Notes in Rhythm,* at the Senior High School Auditorium last June. Miss Donelson was on the faculty of the Chicago Association Convention during August.

● POCATELLO, Idaho — The Pinkerton School of Arts in its 11th Annual Revue composed an ingenious and stimulating treat for the audience.

CHICAGO
by MARION SCHILLO

● CHICAGO, Ill. — The Gladys Hight Dance Tour of 1937 was so successful that inquiries for next year's trip began coming in less than two weeks after Miss Hight's return to Chicago. Members of this year's tour were treated royally abroad and danced at the ship's concert on the way home.

The Gladys Hight School had a very well attended Teachers' Course during August, and is now preparing for its first Christmas Congress for teachers, the last week in December. The Congress will present teachers' material and a festive week of social activity.

Charlyss Hinds has been named associate teacher of the Muriel Kretlow School and has also been offered the directorship of the Creative Dance Guild for this season. Mr. Hinds has been dramatic director of the Chicago Park District during the past two seasons and possesses a thorough background in ballet, character and modern dancing.

●

The Berenice Holmes Concert Group performed a *Mazurka* at the Jane Addams Memorial Celebration in Grant Park, August 28, which was the highlight of the dance events. Martha James was soloist. Miss Holmes taught at the Boston Convention early in September.

● MAYWOOD, Ill.—*Billies' Dance Revue* at the end of last season foretold that this year would bring new laurels to the school run by Mrs. Billie Meyenschein Warmolts and her husband.

● GALVESTON, Tex.—Vida Godwin was happy at the marriage of her former assistant, Nancy Minor, to a Canadian aviator, although it meant Miss Minor's leaving the school to live in England.

● SAN FRANCISCO, Calif.—Aron Tomaroff's new school opened, August 16, offering ballet, toe, character, tap and every other dance form. Two features of the studio will be classes in body conditioning for development of bodily beauty and grace, and weekend teachers' courses by Mr. Tomaroff.

●

The California Association has engaged

Catita Mistres for character and Spanish teaching, Archie Prince for tap, Carol Beals for modern dancing as adaptable to ballet, and Virginia Gollatz to teach ballroom, at their forthcoming convention. The August meeting of the club at the McFarland-Joy Studio discussed plans for the September convention.

CALIFORNIA
by DORATHI BOCK PIERRE

● LOS ANGELES, Calif.—The Associated Teachers of Southern California held their convention at the Roosevelt Hotel in Hollywood, the week of August 22, with a distinguished and representative group of teachers attending. New officers were elected at the September meeting in Ernest Ryan's Los Angeles studio. Dorothy Lee Townsend, secretary of the Association, will make her home in San Antonio, Texas, after saying good-bye to her California friends.

●

Eddie Gay of New York looked over the dance situation here with the idea of staying. He will first go to Texas and back to New York.

●

George Murphy was so good in *Broadway Melody* that he nearly stole the picture.

Marjorie Belcher, lovely daughter of Ernest Belcher, married Arthur H. Babbitt of the Walt Disney Studios, August 8. Marjorie is posing for "Snow White," the most ambitious cartoon attempted by the Disney Studios.

●

The Los Angeles unit of the American Dance Association heard Mrs. Leiland Atherton Irish, vice-president of the Hollywood Bowl Association, speak on "Aspects of the Hollywood Bowl," August 23.

●

Louis Hightower, who was the Medicine Man in the Aida Broadbent ballet at Hollywood Bowl and was Marjorie Belcher's partner in the Ernest Belcher Concert Dancers appearance at Redlands Bowl, is dancing in *The Firefly* with Jeanette MacDonald.

●

Miss Gladys Bowen danced the unusual *Flying Toreador* at the Pan-American Day celebration in San Diego.

●

Tom Montez was featured in the Il Trovatore ballets at Hollywood Bowl this summer.

●

Jacqueline Clark, winner in the Festival of Allied Arts this spring, is studying with George Cunningham now.

Tamara Toumanova is coaching with Maria Bekefi during her stay in Hollywood.

●

Ruby Keeler is being coached by Johnny Boyle at present.

●

Adolph Bolm conducts classes at the Edith Jane Studios during the summer.

●

Alexander Oumansky is staging ballets for Texas Expositions.

● CLEVELAND, Ohio — Jack Lynch, for years one of Cleveland's most prominent teachers, died, July 4, of a heart attack. Mr. Lynch was with the Follies, Eddie Cantor and Marilyn Miller shows and taught for the D. M. A. in 1928. He was credited with making the Chop Suey Dance popular.

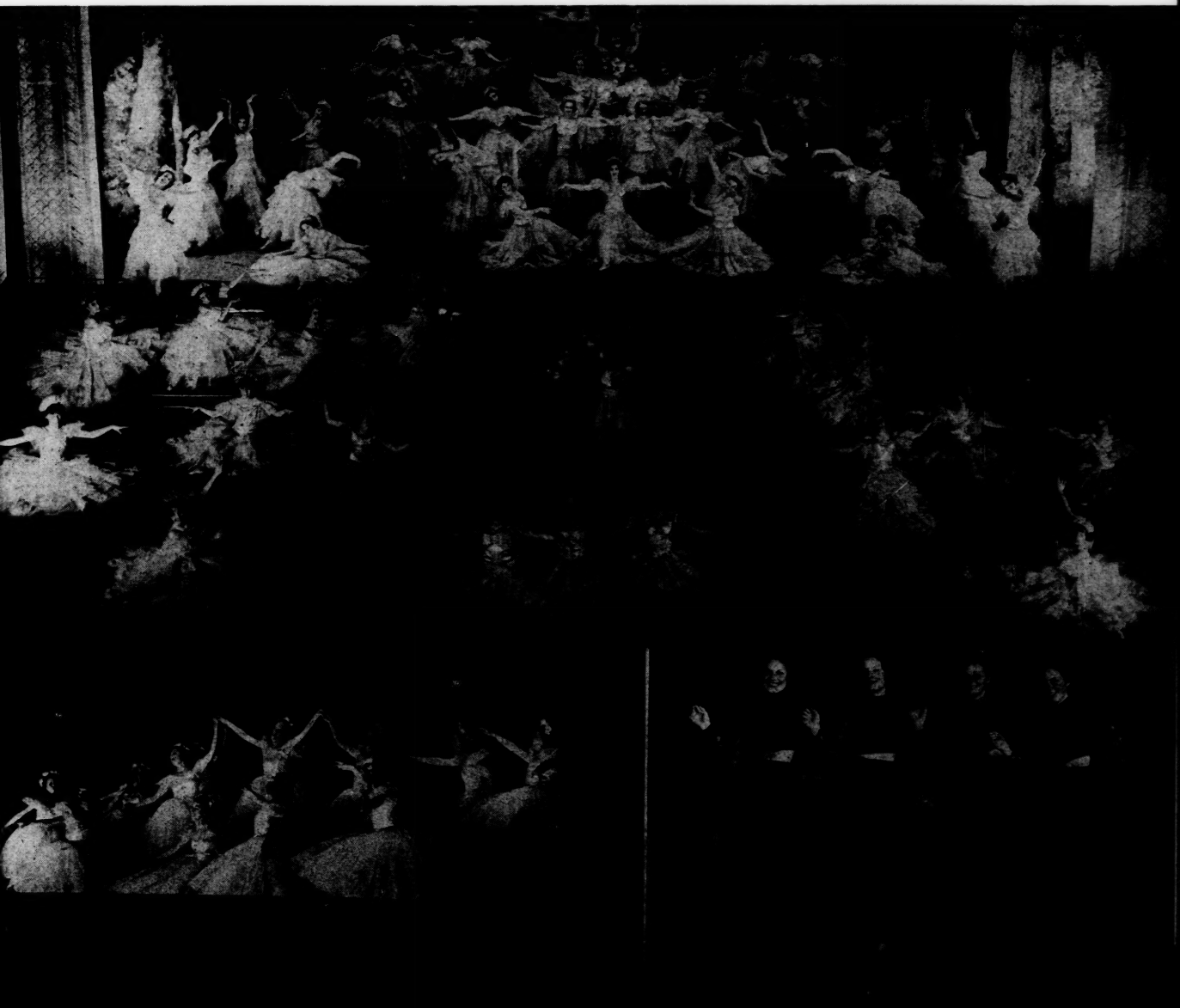
●

Donald Sawyer opens in October as associate teacher with Eleanor T. Flynn in Cleveland, and also in Hartford, Conn., with Mrs. Nathena P. Godfrey Mr. Sawyer will conduct classes in both of these cities at the same time continuing his heavy New York schedule.

●

Angel Cansino danced with the Philharmonic Symphony, Jose Iturbi conducting, in Philadelphia's Robin Hood Dell, in August.

Top—The Coronation Ballet presented by the students of the Gillespie-Sullivan School of Dancing, in the Scottish Rite Temple, Kansas City, Mo. Below, left—Chopinesque, ballet feature of the Florence Greenland School, Hartford, Conn. Dorothy Steinmiller, soloist, in center. Right—Maxie Aundon, Evelyn Schneider, Virginia Shaw and Ruth Menshon, pupils of Doris Wacker, Roselle Park, N. J.



Serge Oukrainsky will create the ballets for the San Francisco Opera Association next season. He was choreographer with the Chicago Opera for eight years, the Los Angeles Opera for four years and the San Francisco Opera for three years, as well as working at the Paris Opera and the Buenos Aires Opera with a ballet of American girls.

●

Harriet Huntington will write articles on American dance for the *South African Dancing Times.*

●

Waldeen has contracted for two concert performances in New York this Fall.

●

Aida Broadbent is coaching Eleanor Whitney and Johnny Downs for their new Paramount picture.

●

Miss Martha B. Deane, head of the dance department at U. of California, has just been made head of the entire Physical Education Department of the college. This augurs well for the future of dancing at this institution, which is already far in advance of most universities in this field.

●

Forty U. C. L. A. students have been chosen for two units to be trained by Sara Mildred Strauss for motion pictures.

●

Maxine Cushing came to Los Angeles for the Horton Ballet at the Bowl and to visit with friends before going to the Indian ceremonials in New Mexico and then to Colorado for a course with Doris Humphreys.

●

The San Francisco Museum plans an exhibit of fine dance photographs this Fall.

●

Ann Miller, who scored in *New Faces,* has repeated her success, according to reports, in a forthcoming release by R. K. O.

● FULLERTON, Calif. — The Goodsell School of Dancing was so encouraged by the fine season they experienced last year that they are expanding the studio by putting in a course in radio singing. The school will be equipped with a radio system, and all types of singing will be taught.

Top: pupils of Miss Treeby V. Poole, Natchez, Miss.; from left to right, MARY REGINA PROTHARO, AIMEE BROWN, BEVERLY WALLIN, JUDY HENDRIX, MARIE GROVER, JOE ELLA ST. JOHN, DOROTHY STONE, YVONNE BALCK, RUTH AUDLEY BELTZHOOVER, MILDRED STRAAS, MARTHA LA MACCHIA, LOUISE WILT

Second, reading from left to right: top row, NANCY SOUR, LUCILLE WEBB, PATRICIA DUYER, CLAIRE TIMMIN, NELL LANCASTER; bottom row, BETTY JEAN FLETCHER, FLO RICORD, PATRICIA CUMMINGS, BETTY JOHN WILLOUGHBY, AMY GOLDMAN; all pupils of the Phelps-Estes School of Dancing, Shreveport, La.

Third: military acrobatic by pupils of Frances Ulamperi, Topeka, Kansas; top row, left to right, MARJORIE AMSBEY, VIRGINIA GULITZKI, PAULINE REED; second row, left to right, LORRAINE SEWELL, ALVERNA SKIDMORE, HARNET ZEIGLER, SHIRLEY DAVIDSON; third row, from left to right, RITA MARIE HORNING, ZONA GALE TIBBETS, JANICE DRAKE, BARBARA JEAN HATCH

Fourth, reading from left to right: DORIS EADS, JEAN BUCHER, CHARLENE MILLER, VIRGINIA BOGY, LORRAINE BERENTER, REBA SCHNEIDER, ROSEMARY HUND, LORRAINE ROBERTS, JANE MACKLE, BETTY PLACKMEYER, BETTY BRANDENBERG, DORIS DOOR, JACQUELINE GOURLEY, CATHERINE WENDT, BERNICE VOLLMER, KATHRYN KRAUSE, DOLORES LERCH, NANCY HARLAN, DOLORES CATSIGIANIS, LAVERNE VOMKIRK; St. Louis D. T. A. pupils in the Municipal Opera, St. Louis

Bottom: students of Mildred Adams Studio, Birmingham, Ala.; left to right, MARY ANN PARKER, JOYCE MIDDLEBROOKS, PEGGY SUE WEST, CAROLYN PINNEY, MARTHA NAN RASBERRY, IRIS TAYLOR, BARBARA MANDY BETTY JEAN HARNELL, JOYCE PLUMMER

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417. Picadot (Spanish Jazz)
418. Little Daisy (Toe Tap Flower Ballet)
419. Viola (Toe Tap Flower Ballet)
420. Blue Jacket (For Tap or Toe)
421. Powder-Puff (Tap-Toe)
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429. Broadway Baby (Musical Comedy Kick Number)
430. White Horse Inn (Tyrolean Tap)
431. Promenade (Strut Tap)
432. Step-in-Time (Strut Tap)
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AMERICAN FOLK DANCE

***by* DORATHI BOCK PIERRE**

Considering the tremendous amount of written material on the field of dancing, it is an unfortunate fact that I find it necessary to preface most of these articles with the comment that, to find material on American Folk Dance the reader must be willing to spend long hours searching it out.

Even then there is very little information to find. This is due in measure to the impression some people have that America has no folk dance. That idea is ridiculous. Wherever in the world there are folk . . . there will be folk-dance. Our American writers have become so interested in European sources that they have neglected entirely American development.

Gregory Mason was unfortunately right when he said that "Americans suffer from an hemispherical inferiority complex." Europeans have fostered the idea that we are young, materialistic, have nothing to offer the world in art or tradition, and we have believed them!

Our rural groups dance a corn-husking dance at harvest time, and we are told that it is not American, that the dance came from England or Central Europe. Nonsense! All folk dances "came from" some other place or people, but were made unique and traditional by the people who danced them. Primitives were dancing Round dances in May and harvest Call-Dances a hundred thousand years before there was a Europe as we know it.

A great many of our folk dances came from Europe in some form, but continual performance by Americans under American conditions of climate, locality and taste have changed them until they are indigenous to us just as much as one of the primitive fertility rites of pre-feudal times has become the English Morris Dance.

Elizabeth Burchenal has devoted much time and taken great pains in research on the subject of American folk dance, and her work is invaluable to students.

American Country Dances, by Elizabeth Burchenal; G. Schirmer, New York, 1918. This book contains twenty-eight New England Country Dances with a short and interesting preface.

There is a very informative book on the dance of the Creoles in New Orleans, but it is written only in German, by Albert Friendentral, *Musik, tanz und dichtung bei den Kreoeln,* pubished in Berlin in 1913.

A small book on *Kentucky Square Dances,* by Mrs. Ida Levin, was published by the Recreation Council of Louisville, Ky., 1928.

Several magazine articles and a few pamphlets have been written on the subject of various regional folk dances, but they are very difficult to obtain.

The subject has never been treated in a comprehensive manner, so as to include not only the Eastern country dances, but those of the Middle-west plains, the Southwest mountains, the cowboy dances, and the folk dances of the Negroes.

VISITORS

During the month past these teachers visited the office of THE AMERICAN DANCER:

Helen Berkebile, Anderson, Ind.
Mrs. Ella Banks, Baltimore, Md.
Frances Burgess Bleeker, Fort Worth, Texas
Martha Ceil Graves, Fort Worth, Tex.
Tommye Gracey, Fort Worth, Texas
Florine Pearman, Fort Worth, Texas
Winona McDowell, Uniontown, Pa.
Kitty McDowell, Uniontown, Pa.
Joyce Manning, Cleveland, Ohio
Arthur Bertram, Jr., Augusta, Ga.
Mildred Shaffer, Buffalo, N. Y.
Phyllis Slater, East Cleveland, Ohio
Mae Yates, Lakewood, Ohio
Viola Schoulin, Cleveland, Ohio
Mildred Adams, Birmingham, Ala.
Senia Russakoff, Boston, Mass.
Juanita Rios, Durham, N. C.
Violet Felicia Nappi, Birmingham, Ala.
Betty Chown, Miami, Fla.
Miss Bessie Burkhimer, Charlotte, N. C.
William Kyle, Galax, Va.
Mrs. L. L. Duncan, Lafayette, Ind.
Rosemarie Duncan, Lafayette, Ind.
Elsie V. Eward, Kitchener, Canada
George W. Sheffar, Montreal, Canada
Elizabeth Bryant Combs, Nashville, Tenn.
Sonya Marens, Syracuse, N. Y.
Walter Marsh, Allentown, Pa.
Lucille Adams, Allentown, Pa.
Dorothy Norman Cropper, Belfast, Ireland
Mrs. Montie Beach, Houston, Texas
Gladys Brown, Muncie, Ind.
Murrell Loving, Fayetteville, Tenn.
Marion Dietz, Syracuse, N. Y.
Edna Rothard Passapae, Glen Ridge, N. J.

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3. MILITARY DRUM DANCE. (Toy Soldiers with drum on their backs. Group.)
4. BEACH BALL DANCE. (Novelty Waltz for Children.)
5. TAPPING BY MAIL. (Boy and Girl pantomime and eccentric dance.)
6. DICTATION. (Office scene using Boss and three Stenographers with typewriters.)
7. HIGH HATS IN HARLEM. (Novelty strut tap.)
8. HITTIN' THE HIGHWAY. (Pantomime tap story of boy and girl trying to thumb a ride.)
9. TAP-A-TERIA. (Comedy tap story in a French cafe. Two boys.)

BEGINNERS TAP ROUTINES

10. FOUNDATION TAP ROUTINE.
11. TINY TOTS TAP.
12. BEGINNERS TAP.
13. FUNDAMENTAL TAP.
14. SIMPLE SOFT SHOE (A).
15. SIMPLE SOFT SHOE (B).

INTERMEDIATE TAP ROUTINES

16. TAPTIME.
17. SWINGTIME.
18. INTERMEDIATE RHYTHM (A).
19. INTERMEDIATE RHYTHM (B).
20. HOT-CHA TAP.
21. INTERMEDIATE RHYTHM BUCK.
22. RHYTHM TAP ROUTINE.
23. DRUM ROLL RHYTHM. (Military Rhythm.)
24. MILITARY TAP ROUTINE.
25. SUZI-Q. (Tap Version.)

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Primitive to Modern

(*Continued from page* 14)

ing; but to his credit, he never wavered. He was not always right, often he had the agony of discarding entirely theories precious to him.

Lester's first opportunity to work with a group came during the 1932 Olympic Games in Los Angeles, when he organized a group of twenty-two dancers from among the members of the Little Theatre of the Verdugos, to take part in the Olympic Games Dance Festival, by all reports the most successful dance event ever staged in Southern California. This first group dance was a free interpretation of voodoo ceremonial rituals.

The group, all students, worked together one season, during which time Horton found that to hold a group together successfully and present them to the public, it was imperative to broaden his scope, to branch out and encompass other dance periods. He felt he was working on the right theory of the primitive as a base, however, and he used this technique in the numbers they created this first season, Homer Grun's *Painted Desert*, Gershwin's *American in Paris*, Ravel's *Bolero*, and a Chinese Fantasy.

As the group worked together, Horton became increasingly dissatisfied with the use of standard dance music. He had broken with the ballet dance, and now he determined to break with ballet music. Working with no musical background made the dance stand on its own merits alone. It took long experimentation.

Lester Horton has been accused of borrowing techniques from other modern dancers, and to some extent this is undoubtedly true. Working in a cooperative group such as he has, where there are many ideas presented and tried, obviously all of them cannot be original. Enthusiasm sometimes carried them too far in some direction, but the basic honest sincerity of their purpose never permitted them to wander so far they could not return to the forward course. Their work attracted the attention of modern artists and composers, and music was composed for their dance.

Today Lester Horton is regarded as one of the country's leading moderns. His modernism is completely and wholly an American expression evolved through several stages, originating with American Primitive. The great lesson he learned from the primitives was to state an idea with economy of movement; and because all primitive dance was in essence sculpturesque, so his modern expression follows the same principle.

"I am sincerely trying now to create a dance technique based entirely upon corrective exercises, created with a knowledge of human anatomy; a technique which will correct physical faults and prepare a dancer for any type of dancing he may wish to follow; a technique having all the basic movements which govern the actions of the body, combined with a knowledge of the origin of movement, and a sense of artistic design."

For the future: "I hope to complete *Chronicle*, a historical ballet, and we are making plans for another long ballet of California, which we call *El Camino Real*, the King's Highway; and we are also planning a satire on American amusements, called *Saturday Night*. These, of course, will have especially composed music and decor. As a matter of fact, the first time in four years that we have used previously written music with a known tradition, is for our presentation of Stravinsky's *Le Sacre du Printemps* which we gave in the Hollywood Bowl, August 5.

Lester Horton has built a group of excellent dancers, slowly and laboriously, sometimes seeing his group fade almost before his eyes, as pivotal members would drop out for various reasons. He has had to study seriously the art of applied psychology to keep clashing temperaments and jealousies in leash. He has had to stand criticism of all kinds, from all sides; but he is a true artist, with a steady, burning flame of ambition, and a sure knowledge that however often he fails of his purpose, one day he will reach his goal!

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American Society Convention

The 59th Annual Convention of the American Society of Teachers of Dancing of New York was held in Chicago this year at the Edgewater Beach Hotel August 16-21. The faculty chosen from Chicago was as follows: Berenice Holmes, Ballet, Mary Vandas, Musical Comedy Line Routines, Walter Camryn, Character Dances, J. Allan MacKenzie, Finished Tap Routines, Jose Alvarez, Spanish Dances, and from Milwaukee, Gretchen Berndt Schmaal, Modern Work and Children's Dances.

Members of the Society who were also on the faculty were, Philip S. Nutt, Ball Room Dancing, Lydia Novak, Novelties, Florence C. Dunn, Character Dances, M. C. Richards, Ball Room Dancing, Kathryn MacGarvey, Ballet *Port de Bras* with simple waltz combinations, Keith Lovewell, Advanced Ballet and Tap Routines, Ruth I. Byrne, Ball Room Dancing, Jessie L. Pocock, High School Ball Room Dancing, George W. Lipps, Tyrolean Tap Dances, Helen J. Wheeler, Tap Routines, Catherine McVeigh, Spanish Castanet Dance, and Helen Thomas, Intermediate Toe Dances.

The Chicago faculty teachers have asked us to take this opportunity to again express their genuine admiration and gratitude for the charming cordiality extended them and the manner in which the whole Convention was so beautifully conducted. The program which followed the banquet included Walter Camryn, two talented students of Mary Vandas, Vellma Olmsted, a professional student of Jose Alvarez, Lydia Novak and Bill Souder, students of Mr. Philip S. Nutt, performing *At a Country Fair,* and the official ball room dance of the Convention, arranged by Jessie Pocock, was performed by two of her students, Charlene E. Rose and Warren Doubleday. Incidentally, *The Beach Walk* was a great success, a simple but effective number that proved very engaging in its freshness of arrangement. Miss Pocock, of course, is well known as a superior teacher of ball room work in Chicago.

Mr. Philip S. Nutt, President of the American Society, is an outstanding authority on the pedagogy of the dance arts. It is his aim to keep the dance an art and to encourage artistry in teaching. Members of the Society are carefully chosen with these aims as their working principles.

Officers for 1937-8 are as follows: Philip S. Nutt, President; M. C. Richards, 1st Vice-President; Ruth I. Byrne, 2nd Vice-President; George W. Lipps, Secretary-Treasurer; George M. Caskey, director.

The Chicago faculty was chosen by Faculty Director Edna Lucille Baum.

TEN YEARS AGO

From THE AMERICAN DANCER
October, 1927

Dancers the world over mourned the passing of Isadora Duncan, who died in unfortunate circumstances. At the end, this great artistic figure was bereft of the fame and fortune that had once been hers.

●

THE AMERICAN DANCER advocated the inclusion of dancing among public school activities, as a foundation for social poise.

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Gilda Gray and her "Shimmy" were gathering a new fame in the spectacular *Devil Dance.*

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THE AMERICAN DANCER was named official publication of the California Association, at its convention in San Francisco.

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At the convention of the American Society of Teachers of Dancing, Edgewater Beach Hotel

Above: "At the Fair" with pupils of Philip Nutt. They are LYDIA NOVAK *and* BILL SOUDER, *who heads his own school in Bridgetown, N. J. Below:* MISS CHARLENE E. ROSE *and* MR. WARREN DOUBLEDAY, *pupils of Jessie Pocock, demonstrating the "Beach Walk"*

DANCE EVENTS

(*Continued from page 23*)

Judea was notable chiefly because it gave Bella Lewitzky an opportunity to display her perfect sense of dramatic values and her beautiful technical control. This is a number which should be further developed and improved. The center group especially could be strengthened.

The second part of the program was a series of satires. The first, *Ballet* 1840, was a really lovely delicate ballet presenting the drooping moon, the twinkling stars, dresden china and gay wind.

This ballet gave Madeleine Lazard and Eleanora Flaige an opportunity to exhibit their beautiful and faultless ballet technique, and Grace Adelphi her spirited dynamic personality.

Spanish 1890, solo by Myra Kinch, showed her knowledge of her material and her deliciously unaffected sense of humor.

Skirt Dance 1900 was the weakest number in the group. The skirts were too flimsy and the girls were not serious in their approach to the subject, so naturally they enjoyed it more than the audience.

Greek (*aesthetic*) 1914 was very amusing, and recent enough to recall dancers we have all seen, of this school. The choreography of this number was too loosely conceived although the individual bits were excellent.

Addenda (*Coronation*) 1937 was a mad hilarious satire on the Primitive Moderne dance movement, and the incomprehensible fact of a coronation in this year of grace.

The third and closing part of the program was *Theme of Expansion* (*An American Exodus*) with music by Galea.

The program was not perfect, there are bits that can be bettered. *Tango* was trite and lacked the essence of its racial creation.

Ushering in the Federal Dance Group it was a notable and significant performance. It is hoped the Project heads appreciate this fact, and that the dancers themselves appreciate the opportunity of working with such a brilliant artist as Myra Kinch.

HOLLYWOOD BOWL DANCE PROGRAMS, *Ballet in opera Il Trovatore, by Serge Oukrainsky, July* 29.

Oukrainsky's ballets in the opera *Il Trovatore* were traditional opera-ballets. The music for these ballets certainly is not Verdi at his best, and the choreagrapher is given little opportunity to create more than a colorful moment of movement. This effect Oukrainsky achieved in his usual careful manner. The dancers were well trained, and the costumes bright and very attractive.

HORTON BALLET, *August* 5.

One word describes the ballet Lester Horton created to the music of Stravinsky's *Le Sacre du Printemps,* and that word is: Exciting! It was one of the most exciting dance experiences I have had.

Horton is a sincere student of primitive dance forms and he is completely at home in this idiom. His ballet was thoroughly modern, yet truthfully primitive, covering graphically the major rituals common to all primitives in their Consecration rites of spring.

The ballet opened with the *Tribal Response to Spring,* the group beating upon the ground to waken it, showing their anxiety for the generous fertility of nature.

It seems to me that in this opening Horton could have strengthened his ballet, added to the effect, and in no way detracted from his choreography, if he had had members break away from the solid groupings, dance a few frenzied, ecstatic solo steps and then fall back into the ritual, for that is what primitives did. The ritual was staid, but individual emotions broke forth momentarily under stress.

This opening was followed by the *Dance of the Adolescents* and the *Ritual of Spring Mating.* The entrance of the men in this number was especially good, and the work of Brahm van den Berg was outstanding. The *Tribal War Games* was not developed as thoroughly as it moght have been. Naturally the choreographer was confined to the music structure, but if in this instance the women had been less prominent, permitting the men to carry the entire movement it would have been true, and created a richer more varied pattern.

The *Procession of the Sage* was an excellent piece of dance design, and Renaldo Alarcon as the Sage reemphasized the brilliant promise of some of his earlier work. He has the spirit and the feeling to express with fidelity the reactions of primitive emotions. He has also gained a firm technique and control which added enormously to his work.

The closing *Sacrifical Dance of the Chosen One* with Bella Lewitsky dancing the Chosen One was outstanding as a piece of choreography, and a personal triumph for Miss Lewitsky. Too much can not be said for the virtuosity and the emotional power of this slip of a girl. She has it in her power to create an immortal place for herself among American dancers.

Horton had been building steadily to the great emotional climax, so truly simple, yet so complex; so utterly right!

No work of art is ever really finished. There are undoubtedly parts of this ballet which may well be strengthened, but taken as a whole, Stravinsky may well be happy that Horton has done justice to his *Rites of Spring.*

William Bowne deserves praise for his excellent costumes. Using only primitive earth colors, and sky-blue, the effect was authentic, artistic, and added greatly to the entire ballet.

Henry Svedrofsky also deserves unstinted commendation for his direction of the difficult score after Efram Kurtz, completely lacking in sportsmanship or consideration, refused to conduct four days before the performance because he could not have more rehearsals.

BALLETS IN OPERA, *The Bartered Bride, by Serge Oukrainsky. August* 12.

The Bartered Bride, popular Bohemian opera offers unusual opportunity to the choreographer, for he not only must create two dances of national character, but his is the task of staging the circus in the last act.

Oukrainsky as always gave a smooth intelligent performance of the dances. More elaborate ballets have been staged in this opera, but rarely ballets which seemed so much a part of the place and the people. His circus was a gem. It was not only an exhibition of dance technique and skill, but the characters became real. They really were an itinerant village circus. Edris Millar was a charming, posing ballerina.

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Bulletin

Dancing Masters of America, Inc., and Affiliated Clubs

by WALTER U. SOBY

Club No. 1 Convention

The fifteenth annual convention of the Associated Dancing Teachers of Southern California was held at the Roosevelt Hotel, Hollywood, August 22, 23, 24, 25. The faculty numbered 16, consisting principally of members of the association, each teaching the type of work in which he specializes. A banquet was held at the Roosevelt Hotel the first day of the convention providing an opportunity for all the members to talk over their summer vacations, trips, and experiences. The convention was well attended and provided a great deal of valuable new work for the coming season.

California, Club No. 13 Meeting

The August meeting of the California Association Teachers of Dancing was held at the McFarland-Joy Studio. Mr. Davin Johnston and Dorothy Byington demonstrated Tango steps; Mr. Charles Bower, Ballroom and Tap; and Miss Gladys Geary, Ballet work.

Marriage

Margaret A. Mitchell of London, Ontario, Canada, was married September 11 to Mr. Willard Hardy Hicks. Mrs. Hicks will continue teaching some of her classes.

Associated Dancing Teachers, D. M. A. Affiliation Growing

The affiliation plan of the D. M. A., which was inaugurated in 1935, has progressed very successfully. Many of the officers of the various clubs are anxious to know who the officers of the other affiliated clubs are and when their meetings take place. We therefore list below the complete set of officers of each club and meeting dates.

Associated Dancing Teachers of Southern California, Club No. 1

President, Ernest E. Ryan.
Vice-President, H. A. Hemphill.
Secretary Pro-tem, Margaret Ketchum.
Treasurer, Lois Naudain.
Directors: Florence Gaynore, Mlle. Prager.
Delegate Director, G. Virginia Gollatz.
Meetings are held during the second week of each alternate month beginning with September.

Florida Society Teachers of Dancing, Club No. 2

President, Viola Belasco.
1st Vice-President, Mrs. Myrtle Henderson Byron.
2nd Vice-President, Mrs. Grace A. Thomas.
Secretary-Treasurer, Helga Ebsen.
District Governors: Josef Castle, Bonita Richardson.
Delegate Director, C. L. Ebsen.
Meetings are held quarterly in the middle of June, September, December and March.

South Texas Association of Teachers of Dancing, Club No. 3

President, Leona Lucille Mellen.
1st Vice-President, Mrs. Ann Geizendanner.
2nd Vice-President, Florence Coleman.
Secretary-Treasurer, Dorothy Weikerth.
Corresponding Secretary, Isabel McKenna.
Delegate Director, Judith T. Sproule.
Meeting called by the president; convention in December.

Dancing Masters of Michigan, Club No. 4

President, Florence S. Young.
1st Vice-President, Mary Charters.
2nd Vice-President, Sylvia Hamer.
Secretary, Gertrude Edwards.
Treasurer, Jack Frost.
Director for 3 years, Theodore J. Smith.
Director for 2 years, Joseph Berlin.
Director for 1 year, Virgiline Simmons.
Past President, Phil Osterhouse.
Delegate Director, Florence Young.
Meetings are held the last Sunday in September, November, January and March.

Northeastern New York State Council, Club No. 5

President, Fred Herbert.
1st Vice-President, Wanda Reynolds.
2nd Vice-President, Walter Greene.
Secretary-Treasurer, Joseph Buechler.
Directors: Oscar Hallenbeck, Steven Burke, Amy Congdon.
Delegate Director, Fred Herbert.
Meetings in March, April, October and November.

Louisiana Association of Dancing Teachers, Club No. 6

President, Anais Mitchell.
1st Vice-President, Lea Brandin.
2nd Vice-President, Marietta Swanson.
Secretary, Hazel Nuss.
Treasurer, Maybelle Klimm.
Delegate Director, Peter Villere.
Meetings the last Sunday of each month with the exception of May, June, July and August.

Dancing Teachers Club of Boston, Club No. 7

President, Harriet James.
1st Vice-President, Ruth Byrne.
2nd Vice-President, Myron Ryder.
Secretary-Treasurer, Hazel Boone.
Delegate for 1937, William Murphy.
Delegate for 1938, Doris Tower.
Chairman of Convention Committee, Hazel Boone.
Meetings the third Sunday of the months with the exception of May, June, July and August.

Western New York State Council of Dancing Masters, Club No. 8

President, Catherine Goodreds.
Vice-President, Lorraine Abert.
Financial Secretary, Dorothy Turner.
Recording Secretary, Cora E. Tapson.
Treasurer, Mildred Pond.
Delegate Director, Marjorie Miller.
Meetings held five times per year, called by the president.

Dancing Teachers Club of Rhode Island, Club No. 9

President, Kay Merwin.
1st Vice-President, Alice Farrell.
2nd Vice-President, Mrs. Edward Gonyea.
Secretary, Matthew McDermott.
Treasurer, Mrs. Etta Dugan.
Delegate Director, John Dugan.
Meetings held the first Sunday of each month with the exception of June, July and August.

Dancing Masters of Pittsburgh, Club No. 10

President, Jack Bowman.
1st Vice-President, Jack Huston.
2nd Vice-President, H. M. Robb.
3rd Vice-President, Dorothy Arbogast.
4th Vice-President, Ruth Fairgrieve.
Secretary-Treasurer, Camille G. Carey.
Executive Board: Oscar Conrad, Helen S. Schultz, Roger Glynn, Agnes Fohner.
Delegate Director, Ruth Fairgrieve.
Meetings held in October, December, January and February.

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Texas Association of Teachers of Dancing, Club No. 11

President, Sam Bernard.
1st Vice-President, Bertha Lacey.
2nd Vice-President, Jane Lugenbuhl.
Secretary-Treasurer, Frances B. Bleeker.
Board of Directors: Elmer Wheatly (3 years), Mrs. Lon Smith (2 years), Virginia Self (1 year).
Meetings called by the president.

Dancing Masters of Wisconsin, Club No. 12

President, Leo Kehl.
Vice-President, Mrs. Gretchen B. Schmaal.
Secretary, Cleo P. Smith.
Treasurer, Adele Artinian.
Director of Work, Edna Christenson.
Delegate Director, Leo Kehl.
Meetings the second Sunday of January and May; convention the second week of September.

California Association Teachers of Dancing, Club No. 13

President, Lucille Halwick.
1st Vice-President, Ethyl McFarland Joy.
2nd Vice-President, Paul Brown.
Secretary, Alice Zwillinger.
Treasurer, Julio Ramaciotti.
Trustees: Lillian Thomas, Ruth Adams, Vera Larska.
Sergeant-at-Arms, Charles Baker.
Meetings called by president; convention in November or December.

Carolina Association Teachers of Dancing, Club No. 14

President, Gerald Cummins.
1st Vice-President, Lib Lebby.
2nd Vice-President, Louise Van Tassell.
Secretary-Treasurer, Jensie B. Coon.
Directors: Rose Montgomery, Helen Durham, Bob Alexander.
Delegate Director, Bessie Burkhimer.
Meetings called by president; convention in December.

Dancing Masters of North Carolina, Club No. 15

President, Louise N. Williams.
Vice-President, Mrs. W. E. Davis.
Secretary-Treasurer, Juanita Rios.
Directors: Jacqueline Dorminy, Mrs. Floretta Baylin, Mrs. J. R. Finley, Ruthie Miller, Ellen Douglas Norwood.
Delegate Director, Ellen Douglas Norwood.

Cleveland and Ohio Association Teachers of Dancing, Club No. 16

President, John Box.
1st Vice-President, Walter A. Wenzel.
2nd Vice-President, Marie E. Miller.
Secretary, LaRue C. Hope.
Treasurer, Lloyd C. Foster.
Principal, Myrtle D. Pettingale.
Trustees: Evan M. Day, Henry O. Oster, Sergie Popeloff.
Delegate Director, LaRue C. Hope.
Meetings the second Sunday of September, November, January, March and May.

Dancing Teachers Club of Maryland, Virginia and Washington, D. C. Club No. 17

President, Leroy H. Thayer.
1st Vice-President, Julia Harper.
2nd Vice-President, Joshua Cockey.
Secretary, Ella L. Banks.
Treasurer, Charles Henkel.
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"LITTLE OLD LADY"
PRESIDENT MRS. MONTIE BEACH *presenting the oldest attendant with a bouquet of flowers*

JOSEF

(*Continued from page* 11)

that this finished artistic execution might take place, at this very moment, before our eyes. And I feel also, somewhat like the man in the aeroplane who can, with the turn of a head, look backward around the bend and see where the river-boat's journey began.

Like the aeroplane itself, my thoughts soar westward from Washington and the D. M. of A. to a small rocky mountain town in Nevada.

In the darkness of the Mayflower, the Aztec rhythms persist (do not forget that I am able to see the entire span of this Josef's tangled peregrinations in my westward flight) . . . *Centeotl* blesses the waving shoots of newly sprouted corn. . . .

Tonopah of the Indian name is the little town nestled in the Rockies where some strange fate willed that Josef be born. His parents were merely passing through. His boyhood was spent in Butte, Montana. At an early age he travelled to San Francisco where he became an apprentice to a sculptor. It seemed from the very beginning that that undulating road which destiny fashions for all men was to follow in the path of artistic endeavor. Soon he had become adept at the art of making water colors.

It was in San Francisco also that Josef made his first mask. He made many of them for his friends. But painting and making masks was not enough, apparently, to satisfy his innate artistic urge. So—he began to study dancing. Ballet dancing. Over a period of the next few years he studied with every first-rate teacher on the west coast. It was in a Beaux Art show at the San Francisco Opera that he made his first personal appearance as a dancer. Excellent criticisms in the morning papers persuaded him to turn professional. Later, in Hollywood, he appeared in Club engagements. At the Ambassador Hotel, he danced on the program with Eddie Cantor and other well known stars.

While there fate stepped in again. He received an offer to become a member of the Michio Ito Company. He immediately accepted. And went to Mexico.

On a stage in Washington, the newly sprouted corn begins to expand . . . to grow . . . to flourish. . . .

"Backward, turn backward, oh Time, in your flight!"

Mexico—ancient seat of the Mayans and the Aztecs. Here, surrounded by the fragments of what might have become a great civilization, Josef became intensely interested in Mayan and Aztec culture. He made a study of it. And with the cooperation of archeologists, various government heads, etc., he delved deeply into the ancient themes which dominated Mexico long before the Cortez invasion brought in Spanish influence. In museums he *dug up*, so to speak, long forgotten legends. *Centeotl,* the figure that is now before me; *Totonaca,* the aforementioned Happiness God of the Mayans; *Tepoxecatl,* the Wine God of the Aztecs; *Kulkulkan,* the Mayan Serpent God. All of them legendary figures which he brings to life upon the stage with absolute authenticity. From freizes and pottery he copied the designs and movements of Aztec dancing. His original drawings, many of them, hang upon the walls of his New York apartment. In Guatamala and Yucatan he learned of the Mayans. He has also made an extensive study of Hindu, Cambodian and Javanese art forms. Endless research, as one can readily see, over a period of years was necessary in order that he might, for this brief moment, bring the Corn God before our eyes.

And yet—his research did not stop here. Costuming was another thing. I was amazed at the beauty and artistry of the prodigious wardrobe which he showed me on that torrid evening in New York. He, of course, designs and executes them all himself. Great breastplates of metal which turned out to be heavy cardboard treated by some process which, through experimentation, Josef has perfected; elaborately painted trains; heavily painted velvets; bright-coloured feathers. These and more, designed especially for their effectiveness upon the stage, compose a wardrobe of stellar magnificence.

And what fascinated me most of all, perhaps, were the fantastic masks and headpieces. ("Are this man's accomplishments infinite?" I ask myself) Every costume has a mask, for Josef never dances without one.

Naturally I was curious. And so—he explained to me in minute detail the process of mask making. First he showed me numerous folders of authentic designs which he had copied while in Mexico. These are used as designs for the masks and head-pieces. On his work table, he pointed out the great jar of paste, the rolls of wrapping paper, the cast from which the mask is molded. Above, row upon row of paint jars. The cast is modeled (he explained) and the mask is formed upon it with pieces of torn wrapping paper (sometimes newspapers) and paste. The base is then coated with a special type of plaster which Josef himself has perfected. "It is the only plaster that can be found which will not crack or break," he explained. To illustrate this, he *banged* one of his most beautiful masks hard against the floor. After the cement has dried the mask is painted. He has even devised a method wherein he can formulate masks of rubber. They will hold their shape indefinitely.

I looked around me. On every side were masks of Josef's invention. Three-headed Oriental ones, Hindu ones with jeweled headpieces, Cambodian and Javanese ones. Just as he designs costumes and writes original scores to choreography, he explained, he makes masks for dancers, for museums, etc. The most elaborate and intricate ones are easily within his scope. "Mask making alone is a most difficult art within itself," I suddenly thought. Yet this is only one phase of Josef's art.

Quickly, the slow measured rhythm of the music snaps my thoughts back into the ballroom at the Mayflower. Music which, as I have said before was written by Josef himself. (Mischa Elman once suggested that his music was of such excellence that he forget his painting and his mask making and devote his efforts entirely to musical composition.)

My enigmatic flight is over. My eyes are fast upon the stage. The Corn God continues to bestow his blessings . . . shining yellow kernels have ripened . . . the High Priest turns in stately succession. . . .

And I marvel, knowing his story as I do, at the amazing versatility of this figure before me. The faces about me are held as in a spell. Yet *they* do not know these things. *They* cannot see these life pictures which, like stereoptican slides, have flashed (in the last few moments) willy-nilly before my mind's eye. How could they know, for instance, that at this very moment as Josef dances before them on the stage, his paintings on Oriental and Mayan themes are being exhibited at the Schwartz Galleries in New York; that with Alice Bourn as color consultant, he is completing a mural in one of Manhattan's better apartment houses; or that he is well known as a designer of textiles. They only know what they see before them. And they are motionless.

The God of the Yellow Maize Corn is approaching the climax of his dance . . . the music grows more intense . . . the crop has flourished . . . the harvest is near. . . .

And truly the crop of yellow maize *has* flourished for Josef! The analogy of these two beings, the Corn God and the masked dancer, which I (possibly alone) have been privileged to see—one upon the stage, the other in my mind's eye—suddenly occurs to me. The similarity of the smile of *Centeotl* and the smile of fate. And partly because of that smile, perhaps, Josef stands quite alone in his field today. In New York he told me of his idea of starting a school. A school where all phases of the dance would be taught. Dancing, choreography, costume designing, musical composition, painting, breath control based upon the principles of Yogi which Josef himself practices so successfully. Such an institution unquestionably would be of inestimable value to an art which, in America, is too often reft of the word art. Yet straight ahead, for all men, is only the fog. Even for the man in the aeorplane. One can only speculate what lies beyond it.

Before me, the pulsating gyrations of the Corn God leap headlong toward their denouement . . . *Centeotl* fades in an instant . . . Josef, the man behind the mask, is reaping his harvest . . . the . . . ritual . . is . . . ended.

Silence.

Then an effusive burst of prolonged enthusiasm throughout the audience about me. Diplomats and congressmen join dance-lovers in their shouts of approval. A panegyric!

Even now, in a retrospective flight of fancy, I cannot help but remember that ironical moment when I first shook hands with this unassuming young man on a fifty-sixth street stairway. "I am not especially convinced that I should be a dancer," he told me.

The curtains close.

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DUKE McHALE

(Continued from page 15)

Duke waited nearly a year for *Babes in Arms* after dancing in last season's *Follies* with June and Cherry Preisser. He refused a flattering offer to dance in a London revue in the meantime. He could have gone and returned. He waited around through several postponements until it finally did go into rehearsal.

Patience proved its own reward. When the show opened, it was an immediate hit. The youth and enthusiasm of the adolescent cast more than compensated for its absence of star-names. Duke's greatest opportunity came with his second-act dream ballet number, *Peter's Journey*, which will long be remembered by all who have seen it.

Duke eagerly credits his success to George Balanchine, who staged the number. They have worked together before. When Balanchine was once in need of some tap steps, Duke gave him his own routine. In return, and because he had conscientiously kept up his ballet work, Balanchine included a tango which his young pupil enjoyed executing and which adds much toward making the number outstanding.

Becoming a success in an established hit is only a small part in a dancer's life and involves more than merely going to the theatre for eight performances a week. Duke attends classes from noon until five-thirty every afternoon. He practices his tap steps and learns new ones. He studies diction and singing. He is learning to act as well as dance and sing. In the winter his daily schedule is even more strenuous. He studies ballet when Balanchine's school is open. That means bouncing out of bed at nine-thirty, when he probably hasn't crawled in until one the night before. He insists that eight and a half hours sleep are essential to his health under any circumstances.

When the final curtain has dropped and Duke returns from the theatre to the penthouse atop a downtown hotel where he lives with his mother, his day is by no means concluded. He may pause a moment for reflection on the terrace which commands an uninterrupted view of Manhattan in four directions, but there is still homework to be done. He takes out his books and burns the midnight oil until one or two o'clock in the morning.

Duke's education has been fairly hit-and-miss. There hasn't been much time for school, dancing since he was three years old. When he first came to New York, he attended the School for Professional Children for a while, but this was interrupted when he went on the road. He is now acquiring what would be his high school education. Diction and his courses in acting are practically equivalent to a course in English. Realizing the advantages of learning, he is not satisfied merely to *get by* on his dancing merits alone.

The physical strain of his work no longer bothers Duke. He has been dancing so long that he is used to that, but the mental strain of his studies, he admits, does wear him out sometimes. He has often been known to sit down in a chair when he returns from the theatre and fall fast asleep over his books.

With this keen ambition to perfect himself in every phase of entertainment for the stage, Duke has little time for recreation beyond his dancing, which he enjoys so much that it is recreation for him. Backgammon, chess and an occasional midnight movie are his principal diversions. He doesn't smoke. And from all indications, he is well on his way toward the full realization of his dreams, to be a musical comedy star.

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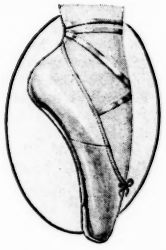

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Dance Teams

RAYE AND NALDI have added two new number, *Skyscraper Rhapsody* and *Manhattan Silhouette,* to their *Dancing On Air* routine at the Rainbow Room.

●

RAMON AND RENITA, fresh from Saratoga triumphs, opened at Ben Marden's Riviera recently.

●

DARIO AND DIANE have just returned from a tour of Europe which included a visit to Budapest in order that they might hear the famous Hungarian Gypsy music. They just opened at the Plaza's Persian Room.

●

LADY MENDL gave a gala at her palatial hacienda in Versailles in honor of Tony and Renee De Marco during their European vacation this summer. The De Marcos are now dancing in the Empire Room of Chicago's Palmer House.

●

FRED LE QUORNE reports—Joe and Betty Lee are fulfilling an engagement at the Blossom Heath in Detroit, Mich. . . . Bernhardt & Graham sailed for Rio de Janeiro for a ten-weeks engagement at the famous Copa Cabana Hotel. It is the same place which was used as a background for the Astaire picture, *Flying Down to Rio.* The team have two specially staged routines by LeQuorne. . . . Bobby Gillette and Shirley Richards have played the month of August at the Scala in Berlin, and will be followed by Estelle and Le Roy, who are now on the Continent. . . . Grace and Nikko, well-known comedy duo, have been signed by Clifford Fischer for a year, and are opening at the French Casino, New York, in December. . . . Marlynn and Michael sailed for Bermuda over the Labor Day week-end holiday. They will perform on the boat during the trip. . . . Lola and Andre have returned to New York after an extended tour through the West and Midwest. . . . Among some of LeQuorne's newer teams who show great promise for the coming season are Kenneth and Denise, Bonita Warren and Charles Madrin, Mignon and Nicky.

●

ALBERTO GALO REPORTS: Enrico and Novella are now appearing at the Edgewater Beach Hotel in Chicago. They open October 20 in a new Shubert show. . . . Carlton and Julitte are at the Sky Gardens of the St. Mŏritz Hotel in New York. . . . Yevo' and DeOro are at the Arcola Inn, Arcola, New Jersey. . . . Georges and Jalna will open at the Chez Paree in Chicago sometime during October. . . . The Ashburns have signed for a vaudeville tour for Warner Brothers. They open at the Earl Theatre in Washington, D. C. . . . Baron and Blair will open at the Ambassador Hotel in Los Angeles with Rudy Vallee soon. . . . Frederico and Rankin have just returned from a busy summer of work and are now taking a new Galo routine. . . . Barbara and Barry Leslie are at the Greyhound Club, Louisville, Kentucky. . . . Mara and Renato are appearing in Wildwood, New Jersey. . . . Sandra and Martin write that they are appearing at the Sky High Tarleton Club in New Hampshire. . . . Judith and Jacques have had their engagement extended in Spring Lake and are doubling at the Stockton Hotel, Sea Girt, New Jersey. . . . The Townsends recently sailed from Rio De Janiero for France. They will open in Paris the latter part of September. . . . Minor and Root are appearing with Al Donohue's Orchestra in New Orleans. . . . The Reyes are now at Chicago's Chez Paree. . . . Lyman and Driscoll are at the Gables in Eggertsville, New York. . . . Theodore and Deneshea are spending their honeymoon in New York. They were married a few weeks ago in Chicago. . . . The Duano's will be at the Hotel Agua Caliente, Mexico, for an indefinite stay. . . . Betty and Freddy Roberts are now taking a new Galo routine between their shows at the Hollywood. . . . Gabriel and Giralda write that they are now appearing at the Rustic Cabin, Engelwood Cliffs, New Jersey. . . . Fawn and Jordan just finished an engagement at Surfside in Atlantic Beach. . . . Girardo and Nadine are working night spots around Philadelphia. . . . The Florios are now taking a new routine from Galo.

●

OUR SPOTLIGHT PICKS OUT: De Angelo and Porter.

Pierre De Angelo was trying on vests. White evening vests. Evelyn Porter was pacing from one room to the other, making up for the Supper Show on the Biltmore roof. I was mostly in the way with my midnight barrage of personal questions. Despite this fact, however, they were charming and answered my queries just as though the fact that another ten minutes would find them whirling on a dance floor, meant nothing. I knew of their success at the Biltmore; of how they had signed for two weeks and had remained six with several more to go. "Tell me what happened *before* all this," I asked of De Angelo and Porter.

"We knew each other long before we decided to become a team," Pierre De Angelo explained. "Evelyn did Spanish work and it was a friend of Galo's who suggested that we dance together." A quick decision was made and they have been together ever since. That was a little more than two years ago. The greater part of their work has been done in and around New York. The Hotel New Yorker, the Hollywood Restaurant, the Stork Club and other well known night spots have served as a setting for their dazzling ballroom gyrations. They have danced in hotels throughout the middle west also.

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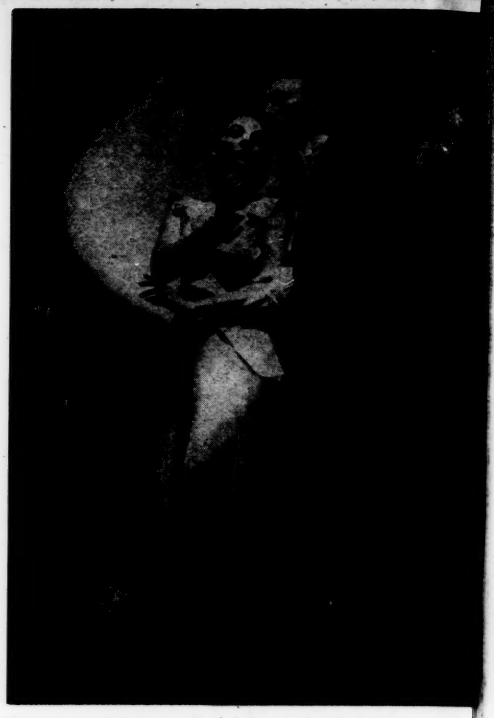

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A DANCER'S DIARY

(*Continued from page* 16)

talked. Then Storky crooked his finger in our direction.

"Come on down and get a little advance publicity," he called.

Seeing Mr. Vogland was like meeting a friend in a foreign country. When everything was getting a bit unreal he brought it right down to earth.

I introduced Betty and he grinned.

"How do you like being a Bull?" he asked.

"I don't mind. It's fun," I said, and suddenly realized that I meant it.

"Well, I'm here to get both your reactions about it for the paper. This isn't my usual job, but I can sell the article if it's interesting. Now, Betty, what did you do before you became a dancing Bull?"

Betty awed me with the list of shows she named. She was so young, too, and she didn't look theatrical. She laughed a good deal and it was plain that this was more of a joke than a job and she was going to have a good time whatever else happened.

"I don't need to ask you anything," he said. "I'll play up the 'small-town girl gets a break' angle. I hadn't thought of anything like this when John mentioned a job. Do you want to go on?"

"Yes," I said, "I do. I'm beginning to get a real thrill out of it."

He looked at me a moment.

"I haven't given advice," he said, "since the last person I gave it to wanted to beat me up. But, Dorina, you're beginning to learn the philosophy of this business and don't you forget it.

"Never let your work become a job; get a thrill out of it no matter what happens. Always try to improve it and take what comes along until your break sets you at the top. Then be choosey. Show business won't wreck you then."

He wiped his hand with his handkerchief.

"There now. That's over. I've got to beat it. This will be in Sunday's Herald and you can start your scrap book with it." And he rose to go.

Storky called, "Come on, you two Bull dancers. Got to get this done today!" So I shook hands with Mr. Vogland, thanked him and said goodbye.

After we had put on toe slippers and had learned it all over again on point and our tongues were literally hanging out Storky called me down again. His cigar was back in his mouth, he shifted it over to the corner.

"Salary thirty-five a week, room, board and transportation. The Colony we go to is called Barnstock and day after tomorrow is the day. Any questions?"

I suddenly wasn't scared of Storky any more, so I said,

"It's all right. I've never been to a summer colony before."

He looked at me strangely.

"Well, I'll be! You're the first person here who hasn't upped me for more dough. Not that they get it, but they all try. Well, you might like the place and you might not, there are nuts pretty thick in that region."

Then he pulled a fresh cigar out of his pocket.

"Go on home and get some food in you and be back in three hours."

So, Diary, I'm going to be in the newspaper and get thirty-five dollars a week! That sounds like a lot to me. And I wonder if I'll actually meet a real artist or musician or what will happen?

I wonder if I'll be strong enough to hold the Bull frame up and remember my part.

What will Chichantinoff think?

Life is so exciting!

OBSERVER

(*Continued from page* 21)

able for their members? Furthermore, why do the schools which advertise these sorts of courses make every attempt to sell their prospective pupils far more than "Six Half Hour Lessons?"

Maybe you have something, after all, Mr. Mersbach. If you have, and want to make a nice bit of extra money, why not sell your idea to a group in your city who call themselves the CHICAGO ASSOCIATION OF DANCING MASTERS? They are always on the lookout for something worth while. On the other hand, if your *simplified technique* is all you claim it to be, by all means have it patented. There are hundreds of ballroom teachers in the country today, including this observer with his antedated methods, who could use this technique to advantage, for it would seem that there are ever so many people who would pay, and pay well to learn all that is necessary to become a good dancer in Six Half Hour Lessons. Think of the time they would save.

Thanks a lot, Mr. Mersbach, for helping us fill our space this month. Your letter couldn't have come at a better time. Here it is Labor Day, and the Editor has been calling every day for the past week, trying to get this month's contribution. Well, The Ballroom Observer is at last ready for the October issue, and in just forty-five minutes we'll be on our way to Boston, traffic permitting, to do our bit as a faculty member of the Boston Club's Fourteenth Annual Convention. Now, if we just had a sample of that *simplified technique* to take along! Wouldn't Donald Sawyer and Myron Ryder—who also haven't got it—be surprised? Oh, well, we can't have everything!

ANN MILLER

(*Continued from page* 10)

contest staged by the Big Brothers Club of Houston. From then on her desire to become a public entertainer, never faltered.

"I used to go back stage at the vaudeville theatre whenever I knew anyone on the bill, and learn new dance steps from them," she continued. "I also watched every one who danced either on the stage or in pictures and try to study the things that made them successful.

"Little by little I found that I was creating dance steps and routines myself, inspired by things I saw or heard. The inspiration for my present fast style of continuous taps was inspired by the sound of the wheels of trains which whirl on and on in an endless rhythm.

"Sometimes it is a new song, or the way a girl walks, or a waiter struts that suggests a new dance routine. All of my dances now are my own creations. They just come to me out of the air. Then I work on them and develop them."

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